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Whole No. 109

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money

Certificate of Award Philympia '70

Essay Proof Society Inc.

*is awarded a LARGE SILVER MEDAL
for an exhibit of*

'The Essay Proof Journal'

London · September · 1970



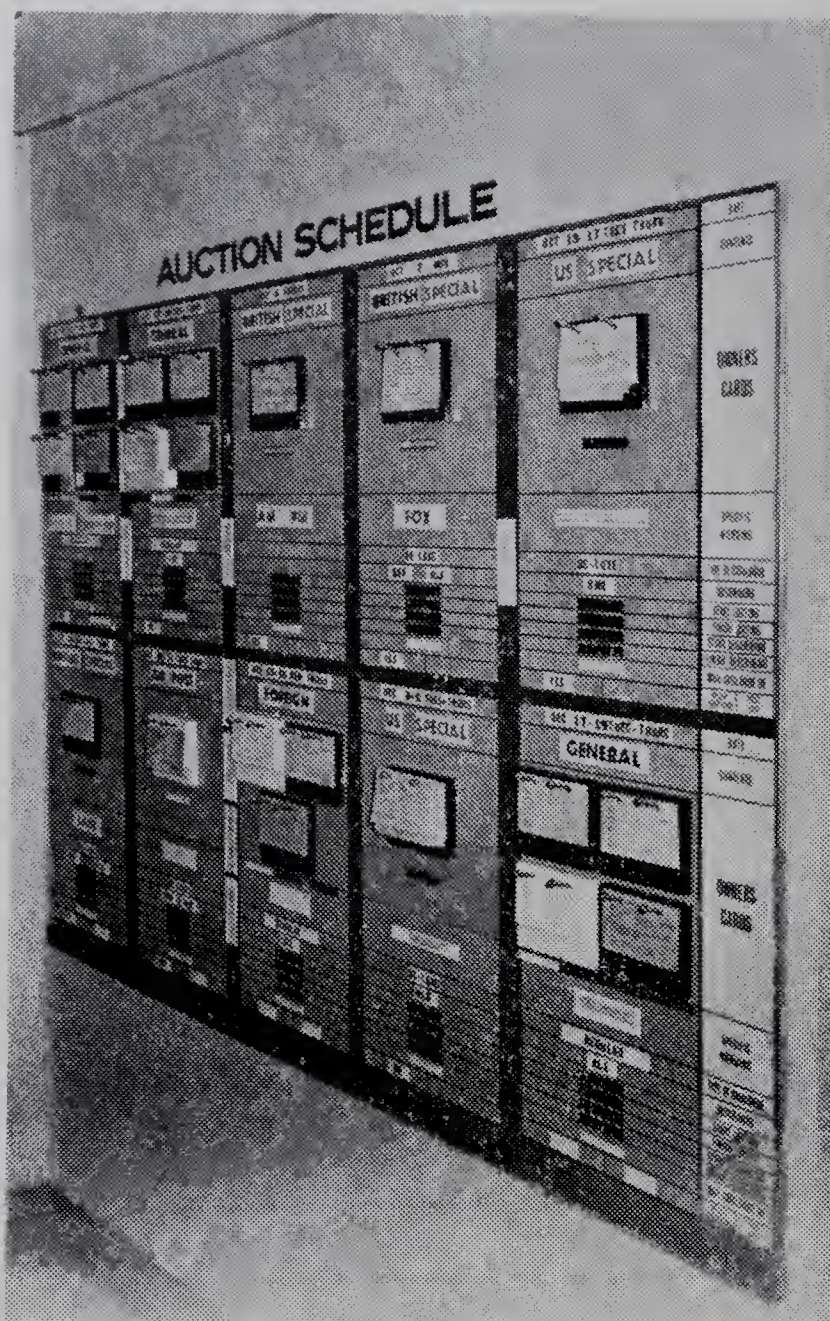
Chairman of the Jury

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Chairman

For a report on the essay-proof aspects of Philympia, at which The Essay-Proof Journal received the highest ranking medal awarded to publications of its class, see Page 3.

Official Journal of The Essay-Proof Society

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The Essay-Proof Journal

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The Essay Proof Journal

Vermeil Award, Sipex 1966

Large Silver Award, Philympia 1970

Vol. 28, No. 1

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Whole No. 109

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Editor

BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January, July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

Essays and Proofs at Philympia

By Barbara R. Mueller

Philympia has been thoroughly discussed in the general philatelic press, but little mention has been made of the type and fate of essay-proof material that was displayed there. For the record, here is a compilation of the exhibits that consisted primarily of essays and proofs and their awards with descriptions taken from the official catalog:

Nos. 134-37—*Fred W. Speers*, U.S.A., silver medal for Russia 1910-13 Romanov essays and proofs, selection from collections assembled by Tsar Nicholas II and Richard Zarrin. Includes an essay rejected in Nicholas' handwriting as unacceptable, essays of a surcharged set intended for use in Finland and on a reddish brown 5r. essay a manuscript overprint trial for offices in China.

Nos. 325-29—*Morrison Waud*, U.S.A., large silver medal for U. S. 1873-1915 selection from a collection of Department proofs and essays with small and large die proofs, including Panama-Pacific and Roosevelt, card and India plate proofs, trial color proofs including Goodall and Atlanta, also "Specimen" proofs.

Nos. 1756-58—*V. W. Dix* England, bronze medal for South Africa 1929, the early printing trials of the rotogravure penny postage stamp, a study of the complete range of proofs submitted by Goebel-A. G. of Darmstadt to Messrs. Hunter-Penrose, the agents of the South African government.

Nos. 2193-2196—*Robert H. Pratt*, U.S.A., large gold medal for Newfoundland 1856-1908, a collection of essays and proofs, also trade samples, produced by Perkins, Bacon, the American Bank Note Co., and the British American Bank Note Co.

Nos. 2248-52—*Marcel Stanley*, New Zealand, vermeil medal for New Zealand essays, proofs and specimen stamps, a study of the proofs from 1855 to George V including commemoratives, health stamps, postal stationery and revenues. Essays include original drawings or paintings, die and plate proofs. The selection is strong in complete and progress die proofs and engravers' models.

(At a special afternoon meeting of the Royal Philatelic Society, Mr. Stanley showed still more of the same type of New Zealand material.)

Nos. 2697-98—*R. F. Bulstrode*, England, silver medal for Switzerland essays and proofs, a selection with 1843 Zurich 4 rp. essay, Geneva, Basle and Neuchatel, Strubel albino proofs, 10 and 20 rp., sitting and standing Helvetia, "libertas," many 19th and 20th century essays, 1901 competition official prints, Helvetia with sword and Tell proofs, 1924 Arms type proofs and 1932 Peace Conference die proofs.

Nos. 3117-18—*G. B. Horton*, England, silver medal for Great Britain. For the British postage stamps of the reign of King Edward VII it was initially proposed that the designs for the "Jubilee" issue of Queen Victoria should be continued with only a change in the monarch's head. Certain new designs were subsequently adopted, and proofs and essays relating to the issue are represented here.

Nos. 3119-22—*Harold W. Fisher*, England, part of the best Great Britain exhibit: Great Britain early essays, proofs and color trials: the Treasury competition, the 1879-80 series, the G. R. Smith's and T. Jeffrey's schemes; a study of the 10/ die proofs and other handpainted and printed essays.

Nos. 3123-30—*Dr. A. K. Huggins*, England, vermeil medal for Great Britain: This exhibit traces by means of selected essays and proofs the development and subsequent use of the various stamps employed on postal stationery from 1841 to the Elizabethan era.



Overall view of the main entry area on the ground floor at Philypia looking down on the Stanley Gibbons stand and frames containing European material.

The first section shows the embossed dies used for envelopes, letter sheets and registration envelopes; and the second, those printed by letter press on postcards, letter cards and newspaper wrappers.

Nos. 3614-18—*H. V. Farmer*, England, silver medal for British Commonwealth: pages from a collection formed to study the work of the early stamp designers and printers.

Nos. 3724-28—*Dr. J. W. M. Stone*, England, silver medal for colonial and foreign dies of Perkins, Bacon & Co.: a study of the development of the firm's technique in producing the dies based on engine-turned backgrounds. Included are documents and sketches relating to the designs; also the significance of some of the 20th century "sample plates" in illustrating stages of development of some of the dies is shown.

Although there was no class for essays and proofs as such except under the Great Britain and U. S. groups, the above representation would seem to comprise a sufficiently broad competition from which to choose a winner for our Essay-Proof Society Award for the best in essays and proofs in the show. Nevertheless, the judges saw fit to give it to exhibit No. 3498-3503 entered by *Henri Trachtenberg* of France. This was an air-mail exhibit that also took a vermeil medal. It was described as "selection of a world-wide collection of airmail stamps, official and semi-official, covers, errors and proofs, rare flights, pioneers and forerunners, balloons and Zeppelins. Note the study of the 1928 'Ile de France' with unaccepted essay and singles and blocks of four and covers bearing the issued stamps."



A happy trio of EPS'ers on a day-long tour conducted by the daughter of the late, famed British postal historian, Adrian Hopkins. Seen at the entrance to "Ye Harte and Garter Hotel" at Windsor are (at left) the Editor, Barbara Mueller, and two Canadian members, Vincent Greene, an EPS Director, and Mrs. C. M. Jephcott.

Scattered throughout these five frames in addition to the Ile de France essay were about twenty French-type "deluxe proofs." Probably the best one who was not privy to the jury's thinking can say is that there must have been a misunderstanding about the nature and purpose of our award.

If nothing else, Philypia once again demonstrated the pervasiveness of the essay-proof mystique in specialization. In addition to the many purely essay and proof exhibits, at least three-quarters of the regular, non-topical, non-postal history contained some essay-proof material, usually as the initial chapter in the history of the stamps being shown.

Among such U. S. exhibits were *Rudolph Wunderlich's* 1851 and 1857 series specialized (gold) *C. W. Christian's* 1861-67 one-cent (silver); *Fred P. Schueren's* 1869 issue, the basis for his series running in the JOURNAL (vermeil); *W. E. Tinsley's* 2c vermilion 1875-83 (bronze); and *Robert L. Markovits' 10c* registration stamp (bronze). *Mrs. C. M. Jephcott* of Canada took a large gold for ten frames of 1851-68 Canada that included Newfoundland proofs. *F. Burton Sellers* received a large silver for his "Haiti and the H.A.P.A.G." exhibit, but this writer can't recall whether or not it contained any essay-proof material!

In retrospect, a glance at the SIPEX catalog reveals that there were but four entries in the U. S. essay-proof section—Dr. Blanchard's stamps and paper money with common designs; Falk Finkelburg's U. S. 1861-67 issue; Mrs. Ehrenberg's State Department proofs; and Charles A. Fricke's first issue postal card proofs. In the British Commonwealth section, H. W. Fisher, a big winner at Philypia, took a vermeil with Queen Victoria essays and proofs, and J. W. M. Stone got a silver for his Perkins Bacon dies, just as he did this year.

Essays and proofs and the entire concept of the aesthetic background of the postage stamp, it would seem, are more than holding their own in competition, but it's not too soon to begin thinking in terms of 1976 and the Philadelphia show. Most of us who

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attended Philympia are quietly desperate about the possibility of our ever equally or exceeding this supreme show and the wonderful outpouring of hospitality and goodwill that accompanied every event from sightseeing tours to awards banquet.

Herman Herst Honored

EPS'er Herman Herst, Jr., received an honorary life membership in the America Stamp Club of Great Britain during the club's convention held at Philympia. The award was presented to him for his services to British philately, including work as American correspondent for British journals and service as the only American member of the council of the Philatelic Trader's Society, the British stamp trade organization.

A Review

Handbook on U. S. Luminescent Stamps 1970-71, by Alfred G. Boerger and John S. Stark; 112 pages; \$4.00; Alfred Boerger Co., Box 23822, Fort Lauderdale, Fla. 33307

Essay-proof collectors on the whole have been guilty of neglecting contemporary developments in their zeal to pry loose the secrets of past postal history. Therefore, they have done little or nothing with the luminescence phenomena connected with postage stamp production since the early 1960's. This priced handbook, lavishly illustrated, with many photos made under ultraviolet light, explains the progress made thus far in this field of technology and lists the varieties resulting therefrom. Much of the experimental material in the "tagging" program actually falls within the scope of essays, so the co-author, John S. Stark, has promised to elaborate on the handbook listings in a future issue of THE ESSAY-PROOF JOURNAL. Meanwhile, use of his book will go far to remove much of the mystery still clinging to the new varieties.

Waterlow Sample Stamps

By Marcus Samuel

Introduction

Early in 1968 the Private Treaty Department of Robson Lowe Ltd. was entrusted with the disposal of a large stock of stamps which had been prepared by Waterlow & Sons Ltd. (who had ceased producing postage stamps by that time) for use as samples of their work when they were attempting to secure printing contracts. The great majority of these stamps took the form of *proofs printed in colors and with line-perforations which were not used for the issued stamps*; they were nearly all overprinted "WATERLOW & SONS LTD. / SPECIMEN" (in a large number of different types) and punched with small holes as an additional measure of security. The paper used was nearly always unwatermarked soft wove and was frequently ungummed.

The stamps were contained in a series of envelopes, on the fronts of which were inscribed in manuscript the firm's reference numbers for the stamps they contained, prefixed by the letters "S.T." (the significance of which is as yet unknown) and to which were affixed single examples of the stamps they contained, generally imperforate and unpunched, with or without overprints, in the latter instances defaced by scratches or pen strokes. At various times attempts had been made to record the numbers of stamps in stock, but in 1968 the stock figures written on the envelopes generally differed very widely from their contents. The numbers were small and seldom exceeded one hundred for any one item.

Waterlow & Sons were primarily bank note printers, and many of their stamps were line-engraved. In addition to printings made from plates which had been used for producing issued stamps, many sample stamps were printed in miniature sheets from small plates, most frequently of nine, which had been especially laid down from stamp rollers. A number of these were composite plates made from the rollers of stamps of several different denominations. In a few instances single impressions from stamp dies were used as samples.

An interesting consequence of the production of sample stamps from especially prepared plates is that many of them show re-entries or other constant plate varieties which are not to be found on the identical issued stamps. Apart from a few striking major re-entries, these varieties take the form of roller "bounces" affecting mainly corners or frame lines, guide lines or plate scratches, many of which would probably have been cleared away or corrected if the plates had been prepared for the production of issued stamps.

Before the discovery of this stock, a number of stamps of this type had been recorded and it was known that some of them had been printed from small composite plates. They were mostly imperforate, unpunched and overprinted. In 1952, the Waterlow Centenary was celebrated and a small printing was made of a commemorative brochure, one edition of which contained color illustrations of a number of stamps the company had produced; on other pages were affixed sample stamps illustrative of the line-engraving, lithographic and photogravure processes employed by the firm. These sample stamps were all perforated, overprinted and punched. There is a possibility that the stock of sample stamps remained imperforate until specimens were required for the Centenary brochures, when the remainder was line-perforated and also punched.

Until the discovery of this stock, it had not been appreciated that so wide a range of stamps had been printed in unissued colors for use as samples: it is for this reason that we shall list them in full. Another reason for their listing is to enable philatelists to distinguish them for what they really are—reprints rather than color trials made

before or at the time of the creation of the issued stamps. However, a study of the reference numbers indicates a form of chronological order, and many of the later sample stamps may have been printed soon after the issued stamps. They must be considered of proof status; they are philatelically interesting, and many are very beautiful. We should do our best to prevent their being misdescribed as "color trials."

Because the small sample sheets were probably printed in small numbers by hand, there are many distinct shades of stamps grouped under the same reference number. Being required for sample purposes only, the stamps were not produced with the same care they would have received had they been intended for postal use. Even so, only two with inverted centers were found. Just one sample sheet of nine of the Belgian Congo 1894 10c was found with inverted center: it is curious that this variety occurs also on the issued stamp. This does not hold good for the Guatemala 1902 1c with inverted center, found on the sample stamp only.

In addition to re-entries and other plate varieties, perforation and overprint varieties abound. Some sheets escaped perforation, lines of perforation were omitted, giving rise to pairs imperforate between, and some were left unpunched. Overprints may be found omitted, inverted or double, and a few experimental sheets bear more than one type of overprint. Some of these errors have been defaced with pencil strokes, and it is improbable that the printers would have permitted these examples of careless craftsmanship to have circulated as samples of their work.

Because the primary object of this article is to make known to philatelists which stamps were used by Waterlow & Sons as samples of their work (and their listing is going to be long and complex), the writer does not believe that the recording of a vast number of minor varieties, found on sample stamps only, would be either justifiable or practicable.

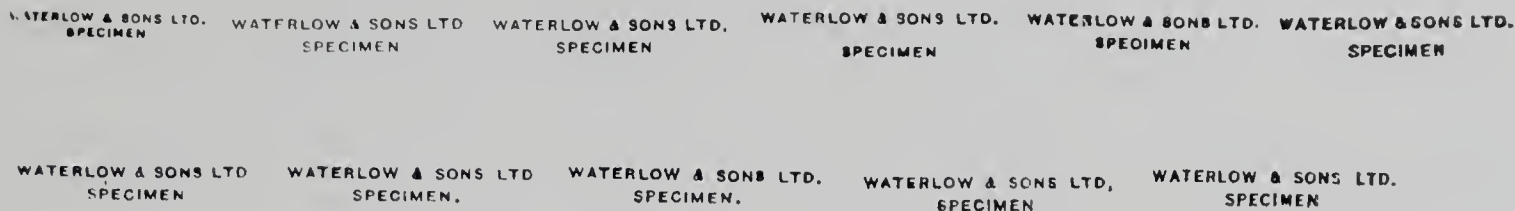
The Overprints

By far the commonest type of overprint (Type 1) comprises "WATERLOW & SONS LTD./SPECIMEN" typographed in two lines of small sans-serif capitals. This type was adapted over a very long period, using many different settings, for cancelling stamps of many different shapes and sizes, which were printed from plates of various dimensions or occasionally from single dies. It is therefore not surprising that overprints of this type vary widely in their dimensions and in the spacing and relative positioning of the wording, even on stamps on the same sheet. To list many hundreds of types, undoubtedly different but differing in many cases by fractions of a millimeter, would be an almost impossible task. It soon became evident that there was no alternative but to group an immense family of closely related types under the general heading of "Type 1" and that its sub-types and other typographed overprints would also have to be regarded as families. Several types of overprint are recess printed, but their dimensions are uniform.

We shall now attempt the classification of the overprints used for cancelling the sample stamps. A few more types may have to be added when we reach the listing of the Central and South American stamps, a field in which Waterlow & Sons were particularly active.

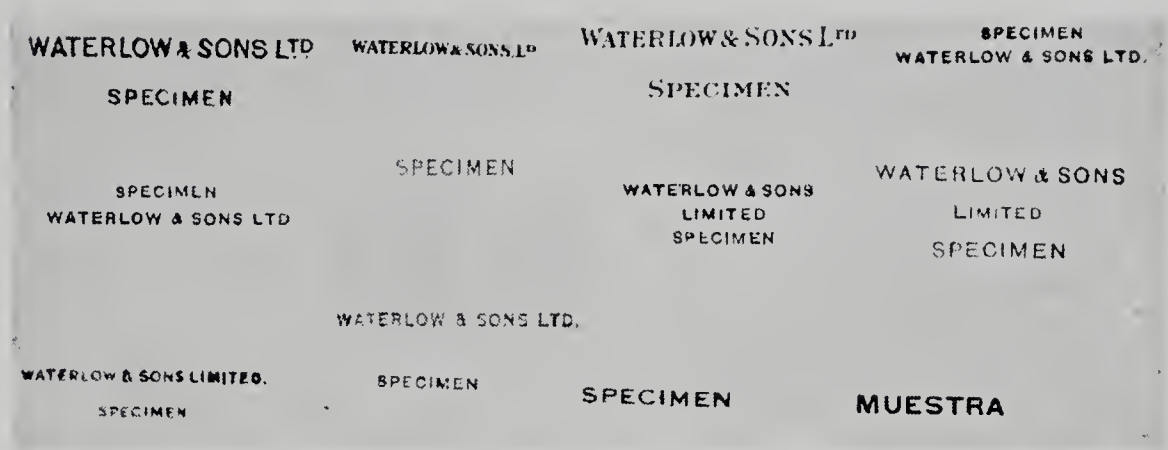
WATERLOW SAMPLE OVERPRINT TYPES

<i>Type</i>	<i>Wording</i>	<i>Lettering</i>	<i>Printing</i>	<i>Characteristics</i>
1	WATERLOW & SONS LTD. SPECIMEN	Sans-serif	Typo.	Stop after LTD.
1a	WATERLOW & SONS LTD SPECIMEN	Sans-serif	Typo.	No stop after LTD



Waterlow sample overprints: six of the hundreds of different forms of Type 1.

Waterlow sample overprints: Types 1a, 1b, 1c, 1d, 1e



Waterlow sample overprints: Types 2, 3, 4, 5 (top); Types 5a, 5b, 6, 6a (center); Types 7, 8, 8a, 9 (bottom).

1b	WATERLOW & SONS LTD SPECIMEN.	Sans-serif	Typo.	Stop after SPECIMEN.
1c	WATERLOW & SONS LTD. SPECIMEN.	Sans-serif	Typo.	Stops after SPECIMEN. and after LTD.
1d	WATERLOW & SONS LTD, SPECIMEN	Sans-serif	Typo.	Comma after LTD,
1e	WATERLOW & SONS LTD. SPECIMEN	Semi-serif	Typo.	
2	TD WATERLOW & SONS L . . SPECIMEN	Sans-serif	Recess	Stops under T and D
3	D WATERLOW & SONS, L .	Serif	Recess	Comma after SONS, stop under D
4	TD WATERLOW & SONS L . . SPECIMEN SPECIMEN	Serif	Recess	Stops under T and D
5	WATERLOW & SONS LTD. SPECIMEN	Sans-serif	Typo.	Stop after LTD.
5a	WATERLOW & SONS LTD SPECIMEN	Sans-serif	Typo.	No stop after LTD
5b	WATERLOW & SONS LTD.	Semi-serif	Typo.	Wide spacing
6	WATERLOW & SONS LIMITED SPECIMEN	Sans-serif	Typo.	Small letters
6a	WATERLOW & SONS LIMITED SPECIMEN	Sans-serif	Typo.	Large letters
7	WATERLOW & SONS LIMITED SPECIMEN	Sans-serif	Typo.	
8	SPECIMEN	Sans-serif	Typo.	
8a	SPECIMEN	Semi-serif	Typo.	
9	MUESTRA	Sans-serif	Typo.	Spanish for Specimen

The Listing of the Sample Stamps

These will be listed in sections, the first of which comprises postage and revenue stamps of territories which are or were under British control at the time of issue of the stamps. The sample stamps are described in the first column, and their color is given in the second. In the third column the size of the sheet is given when known. A dash in this column will generally indicate that the samples were printed from plates used for the issued stamps.

The reference numbers given in the fourth column are always preceded by the letters "S.T." The overprint type is given in the fifth column. A dash in the fifth, sixth or seventh columns will indicate that the sample is without overprint, perforation or punch hole; a cross in the sixth or seventh columns will indicate that the sample stamp is perforated or punched. A question mark indicates that the writer is uncertain and not prepared to guess!

Most overprints are in black, but in a few cases they are printed in red or other colors, which contrast with those of the stamps. These colors are not given because at the time of writing many are no longer available for inspection.

BRITISH COMMONWEALTH

Stamp	Color	Plate Format	Refer- ence Number	Over- print Type	Perfo- rated	Punched
<i>Great Britain</i>						
1924 Wembley Exhibition label depicting Palace of Industry. (Litho.)	Black & carmine	2 x 3	1311	—	—	—
Ditto				—	—	X
Ditto				—	X	X
c.1940 Waterlow label depicting the Tower Bridge. (Litho.)	Blue	5 x 2	1553A	—	X	—
County of Southampton Fine or Fee stamp, Crown over Tudor Rose in centre, without value inserted, 1869.	Blue	3 x 3	?	—	—	—
Ditto				I	X	X
As last but different design	Sepia	3 x 3	282	—	—	—
Ditto				I	X	X
As last but oblong	Orange	3 x 3	281	—	—	—
Ditto				I	X	X
Ditto	Vermilion	?	1227	—	—	—
Ditto	Brown-purple	?	1229	—	—	—
Town of Southampton Court Fee stamp, Arms in centre, without value inserted, 1878	Olive-brown	3 x 3	283	—	—	—
Ditto				I	X	X
Guernsey Revenue 1d.	Bistre-brown	3 x 3	713	I	—	—
Ditto				I	—	X
Guernsey Income Tax 1s.	Grey-green	—	3019	I	X	—
Ditto				I	X	X
Guernsey States Insurance 4½d.	Deep purple	—	3023	I	X	—
Ditto				I	X	X
Guernsey Workmen's Compensation ½d.	Dark green	—	1197	I	—	—
Ditto				I	X	X
Jersey Social Assurance 3d.	Grey-blue	—	1750	—	X	X
Ditto				I	X	—
Ditto				I	X	X
<i>Bahrain Revenue (large stamps)</i> (Litho.)						
4as.	Grey-brown	—	1175	I	X	—
Ditto				I	X	X
8as.	Carmine	—	1176	I	—	X
Ditto				I	X	X

1r.	Slate	—	1177	1	—	—
Ditto				1	—	X
5r.	Grey-blue	—	1178	1	—	—
Ditto				1	—	X
10r.	Mauve	—	1179	1	X	—
Ditto				1	X	X
50r.	Yellow-bistre	—	1180	1	—	—
Ditto				1	—	X
100r.	Blue-green	—	1181	1	X	X
<i>Indian Native States</i>						
Alwar Revenue 1a. (Litho.)	Blue	—	3177	1	X	X
Bahawalpur Court Fee 1a.	Steel-blue	3 x 3	262	—	X	—
Ditto				1	X	X
Ditto	Purple-brown	?	?	—	—	—
Ditto				1	X	X
Ditto	Sepia	?	?	—	—	—
Ditto, Court Fee 2as.	Deep brown	3 x 3	263	—	—	—
Ditto				1	X	X
Ditto, Court Fee 4as.	Yellow-brown	3 x 3	264	—	X	—
Ditto				1	X	X
Ditto	Deep brown	?	?	—	—	—
Ditto				1	X	X
Ditto, Court Fee 8as.	Yellow-brown	3 x 3	261	—	X	—
Ditto				1	X	X
Ditto, Court Fee 1r.	Bright blue	3 x 3	265	—	X	—
Ditto				1	X	X
Ditto	Black	?	?	—	—	—
Ditto, Court Fee 2r.	Deep purple	3 x 3	267	—	—	—
Ditto				1	X	X
Ditto	Red-purple	?	?	—	—	—
Ditto	Black	?	?	—	—	—
Ditto, Court Fee 5r.	Vermilion	3 x 3	266	—	X	—
Ditto				1	X	X
Ditto, Court Fee 10r.	Green	3 x 3	268	—	—	—
Ditto				1	X	X
Ditto	Purple-brown	?	?	—	—	—
Ditto	Black	?	?	—	—	—
Baroda Court Fee, large oblong with value tablet blank	Olive	3	430	—	X	—
Ditto				1	X	X
Ditto	Chestnut	3	?	1	X	X
Baroda Revenue with value tablet blank	Violet	—	?	—	—	—
Ditto	Sepia	—	1289	1	—	X
Ditto, with value inserted				—	—	—
Ditto				1	—	X
Ditto	Vermilion	—	1237?	—	—	—
Ditto	Blue-green	—	?	—	—	—
Bhavnagar Court Fee, composite sheet with 1r., 1a., 20r., 2a., 1000r., 4a., 60r., 8a. and 100r.	Purple-brown	3 x 3	247	1	—	X
Ditto	Grey-green	3 x 3	?	1	—	X
Ditto	Dark blue-grey	3 x 3	?	1	—	X
Ditto	Lake	3 x 3	?	1	—	X
Ditto, 8r. (Litho.), stated to be reproduction of No. 697	Grey-brown	2 x 3	1307	—	—	—
Ditto				1	X	—
Ditto, 10r. (Engraved)	Violet	—	1499	1	—	—
Ditto				1	X	X
Holkar Postage 1889-92 ½a.	Deep purple	—	?	—	—	—
Ditto, 2a.	Blue	—	?	—	X	—
Ditto, composite sheet with ¼a. (3), 1a. (3) and 2a. (3)	Blue	3 x 3	373	1	—	X
Holkar Revenue 1a.	Deep purple	3 x 3	711	—	—	—
Ditto				1	—	X
Ditto, different design	Black	—	?	—	X	—
Ditto	Chestnut	3 x 3	2311	—	X	—
Ditto				1	X	X

Ditto	Dull blue	3 x 3	?	—	—	—
Ditto				1	—	X
<i>Jubbal</i> Revenue 1a.	Green	—	1555	1	X	—
Ditto				1	X	X
<i>Moravee</i> Revenue, value tablet blank	Vermilion	3 x 3	248	—	—	—
Ditto				1	X	X
Ditto, different design	Olive-green	—	1119	6	—	—
Ditto				6	X	X
Ditto	Blue	—	1123	6	—	—
Ditto				6	X	X
Ditto, Lithographed reproduction of No. 1123	Blue-green	2 x 3	1309	—	—	—
Ditto				1	X	X
Ditto (Engraved), Experimental on Uruguay tint (paper with blue diagonal lines), printed for agents in Cuba.	Prussian blue	—	2066	—	—	—
Ditto				1	—	—
<i>Simoor</i> Postage 1895-99 3p.	Chestnut	D/P	819	1	—	—
Ditto, 6p.	Lilac	—	?	—	—	—
Ditto		3 x 3	?	1	X	X
Ditto						
Ditto	Black	—	?	—	X	—
<i>Simoor</i> Receipt stamp 1a.	Blue	3 x 3	901	—	—	—
Ditto				1	X	X
Ditto, Lithographed reproduction of No. 901.	Mauve	—	1221	—	—	—
Ditto				1	X	X
Ditto	Blue-green	—	?	1	X	X
Ditto	Lake	—	?	1	X	X
<i>Labuan</i> Postage 1902-03 \$1	Black and chestnut	3 x 3	712	1	—	—
Ditto				1	X	X
<i>Malta</i> District Nursing Association label 5s.	Blue	—	3013	1	X	X
<i>New Zealand 1898 pictorial postage stamps</i>						
½d.	Brown	3 x 3	570	—	—	—
Ditto				1	X	X
Ditto				3	X	X
Ditto	Green	3 x 3	?	1	X	X
1d.	Black and blue-green	3 x 3	571	—	—	—
Ditto				1	X	X
Ditto				3	X	X
2d.	Indigo	3 x 3	572	—	—	—
Ditto				1	X	X
Ditto				2	X	X
Ditto				3	X	X
Ditto	Green	3 x 3	?	1	X	X
2½d.	Grey on toned	3 x 3	573	—	—	—
Ditto				3	X	X
Ditto	Blue	?	?	—	—	—
Ditto	Yellow-brown	3 x 3	?	1	X	X
3d.	Brown-purple	3 x 3	574	—	—	—
Ditto				1	X	X
Ditto				3	X	X
Ditto	Prussian blue	3 x 3	?	1	X	X
4d.	Green	3 x 3	575	—	—	—
Ditto				1	X	X
Ditto				3	X	X
Ditto	Orange	3 x 3	?	1	X	X
5d.	Dull blue-green	3 x 3	576	—	—	—
Ditto				1	X	X
Ditto				3	X	X
Ditto	Bright purple	3 x 3	?	1	X	X
6d.	Carmine	3 x 3	577	—	—	—
Ditto				1	X	X
Ditto				3	X	X



8d.	Purple-brown	3 x 3	578	—	—	—
Ditto				1	X	X
Ditto				3	X	X
Ditto	Vermilion	3 x 3	?	1	X	X
9d.	Purple-brown on toned	3 x 3	579	—	—	—
Ditto				3	X	X
1s.	Slate-purple	3 x 3	580	—	—	—
Ditto				1	X	X
Ditto	Indigo	3 x 3	?	1	X	X
2s.	Orange-vermilion	3 x 3	581	—	—	—
Ditto				1	X	X
5s.	Black	3 x 3	582	—	—	—
Ditto				1	X	X
Ditto				3	X	X

New Zealand 1901 Universal Penny

Postage 1d.	Indigo	3 x 3	671	4	—	—
Ditto				1	X	X
Ditto				4	X	X
Ditto				1 + 4*	X	X

North Borneo pictorial postage stamps

1894 1c.	Black and carmine	3 x 3	451	1	—	—
Ditto				1	X	X
2c.	Black and bistre	3 x 3	452	1	—	—
Ditto				1	X	X
5c.	Black and pale blue	3 x 3	454	1	—	—
Ditto				1	X	X
6c.	Black and green	3 x 3	455	1	—	—
Ditto				1	X	X
8c.	Indigo and brown	3 x 3	456	1	—	—
Ditto				1	X	X
12c.	Black and blue	3 x 3	457	1	—	—

* Experimental sheet with some stamps overprinted with Type 1, others with Type 4.



Ditto								
18c.	Black and purple	3 x 3	458	I	X	X		
Ditto				I	—	—		
1897 4c.	Black and blue-green	3 x 3	710	I	X	X		
Ditto				I	—	—		
10c.	Indigo and orange	3 x 3	709	I	X	X		
Ditto				I	—	—		
1909 1c.	Black and grey-blue	3 x 3	723	I	X	X		
Ditto				—	—	—		
2c.	Black and claret	3 x 3	730	I	X	X		
Ditto				—	—	—		
3c.	Black and bistre	3 x 3	731	I	X	X		
Ditto				—	—	—		
4c.	Black and brown	3 x 3	732	I	X	X		
Ditto				—	—	—		
5c.	Black and slate	3 x 3	733	I	X	X		
Ditto				—	—	—		
6c.	Black and lilac	3 x 3	726	I	X	X		
Ditto				—	—	—		
8c.	Black and blue-green	3 x 3	734	I	X	X		
Ditto				—	—	—		
10c.	Black and sage-green	3 x 3	735	I	X	X		
Ditto				—	—	—		
12c.	Black and carmine	3 x 3	736	I	X	X		
Ditto				—	—	—		
16c.	Black and blue	3 x 3	737	I	X	X		
Ditto				—	—	—		
18c.	Black and ultramarine	3 x 3	738	I	X	X		
Ditto				—	—	—		
24c.	Black and carmine	3 x 3	739	I	X	X		
Ditto				—	—	—		
25c. (3) + \$1 (3) + \$2 (3), composite sheet	Black and vermilion	3 x 3	755	I	X	X		
25c.	Black and vermilion	—	—	I	—	—		
\$1	Black and vermilion	—	—	—	—	—		
\$5 (5) + \$10 (4), composite sheet	Black and green	3 x 3	745	I	X	X		

	\$5	Black and green	—	—	—	—	—
1931	3c.	Black and purple	—	1471	1	—	—
	Ditto				1	X	X
	6c.	Black and violet	—	1474	1	—	—
	Ditto				1	X	X
	10c.	Black and blue-green	—	1470	1	—	—
	Ditto				1	X	X
	12c.	Black and carmine	—	1468	1	—	—
	Ditto				1	X	X
	25c.	Black and brown	—	1469	1	—	—
	Ditto				1	X	X
	\$1	Black and purple	—	1473	1	—	—
	Ditto				1	X	X
	\$2	Black and sage-green	—	1475	1	—	—
	Ditto				1	X	X
	\$5	Black and blue	—		1	—	—
	Ditto				1	X	X
1939	3c.	Black and blue	—	1965	5	—	—
	Ditto				5	X	X
	Ditto				5	X	—
	4c.	Black and olive-green	—	1967	5	—	—
	Ditto				5	X	X
	10c.	Purple-brown and sepia	—	1966	5	—	—
	Ditto				5	X	X
	12c.	Blue-green and rose-carmine	—	1969	5	—	—
	Ditto				5	X	X
	20c.	Blue-green and purple	—	1968	5	—	—
	Ditto				5	X	X
	50c.	Olive-green and black	—	1964	5	—	—
					5	X	X
<i>Sarawak</i>							
1932	1c.	Sepia	—	1497	1	—	—
	Ditto				1	X	X
	20c.	Mauve and black	—	1498	1	—	—
	Ditto				1	X	X

Rhodesia. Waterlow sample proofs have been recorded but there were none in the stock.

Southern Rhodesia

1924	½d.	Brown	—	1145	6	—	—
	Ditto				6	X	X
	2d.	Black and lilac	—	1146	6	—	—
	Ditto				6	X	X
	2d.	Black and carmine	—	1147	6	—	—
	Ditto				6	X	X
1932	2d.	Grey-green and purple	—	1500	1	—	—
	Ditto				1	X	X
	3d.	Black and slate	—	1501	1	—	—
	Ditto				1	X	X
	2d.	Chestnut and mauve	—	1677	1	—	—
	Ditto				1	X	X
1935	1d.	Dull purple	—	1673	1	X	—
	Ditto				1	X	X
	1d.	Red-brown and violet-blue	—	1675	1	X	—
	Ditto				1	X	X
	2d.	Grey-green and purple	—	1674	1	X	—
	Ditto				1	X	X
	3d.	Purple and brown	—	1676	1	X	—
	Ditto				1	X	X

1937 (Coronation) 1d.	Brown and violet	—	1791	1	—	—
Ditto				1	X	X
1d.	Chestnut and black	—	1792	1	X	—
Ditto				1	X	X
1d.	Blue-green and black	—	1793	1	X	—
Ditto				1	X	X
6d.	Black and blue-green	—	1794	1	X	—
Ditto				1	X	X
1937 Postage 6d.	Sepia *	—	1822	1	—	—
Ditto				1	X	X
Revenue 7s.6d.	Magenta *	—	1815	1	—	—
Ditto				1	X	X
10s.	Red-brown	—	1813?	1	—	—
Ditto				1	X	X
£1	Emerald	—	2074?	1	—	—
1947 Royal Visit ½d.	Black and yellow-brown	—	3005	1	—	—
Ditto				1	X	X
1d.	Black and ultramarine	—	3006	1	—	—
Ditto				1	X	X
1947 Victory 1d.	Blue-green	—	3007	1	—	—
Ditto				1	X	X
2d.	Brown	—	3008	1	—	—
Ditto				1	X	X
3d.	Sepia	—	3009	1	—	—
Ditto				1	X	X
6d.	Olive-brown	—	3010	1	—	—
Ditto				1	X	X
Western Australia Revenue 1d.	Indigo and sepia	?	?	—	—	—
6d.	Indigo and sepia	?	?	—	—	—
— 1d. (2) + 3d. (2) + 6d. (2), composite sheet	Indigo and sepia	3 x 3	918	1	X	X

* These are recorded as having existed in other colors with reference numbers 1814 to 1822 in all.

(To be continued)

Better Protection for Museum Collection

The valuable collection of stamps housed in London's National Postal Museum is to be better protected from long-term deterioration. Laboratory tests by the British Post Office have shown that the use of polyethelene terephthalate, a type of transparent film, is the most suitable method of protecting stamps from physical damage without itself being dangerous to the collection.

At present polyvinyl chloride is used for this purpose, and although there is no evidence of its actually causing damage, it may with age produce hydrochloric acid. Another danger is that substances which are added to soften certain plastics may exude and affect dyes.

PLETHORA of PORTUGUESE PROOFS

Robert G. Stone has run across tear sheets of a Harmer, Rooke auction sale of March 15, 1962, listing 60 lots of Portuguese essays and proofs. Judging by the size of the lots, the Portuguese must have delighted in making proofs. For example, of the King Manuel issue of 1910, there is a lot of 154 trial color proofs with and without denominations. Twenty of the colonies are represented with jumbo lots of as many as 243 proofs (Azores). The final lot of essays and proofs from both motherland and colonies contained 1,085 items valued at \$500 to \$600.

Production of Steel Engraved Securities Which Defy Fraudulent Duplication

By Louis A. Hill,
Late Director, U. S. Bureau of Engraving & Printing

(The following transcript of a brochure by Mr. Hill, who was Director of the Bureau of Engraving & Printing from April 1, 1922 to February 14, 1924, has been made available by Thomas F. Morris, Jr. It is especially useful to numismatists and philatelists for its authoritative observations about forgery and intaglio printing and steel engraving.)

This brochure is written with the premise that it is more effective and practical to raise protective barriers against fraudulent duplication of engraved securities than it is to depend upon possible capture and conviction of the counterfeiter after he has successfully operated.

It is therefore obvious that in order to accomplish this, a true bank note making organization must have, in a superlative degree, such a background of history, personnel and equipment as to place it in a different picture from that of the ordinary printing establishment.

NEED FOR SECURITY

It is remarkable that, on a subject which so intimately relates to the activities of everyday business, the average citizen has but a vague knowledge of the responsibilities imposed upon the maker of documents of value or of the methods of manufacture and protective devices employed in their production.

In contemplation of this subject, it is at once apparent that in order to embody the necessary elements of security in the production or manufacture of a document intended to represent an actual money value, the technical methods, materials and processes used must be unlike those used to make the ordinary printed sheet, and that in the interest of the public welfare, the secrets of these processes should be kept, in so far as possible, within the walls of the manufacturer.

More than in any other activity, the requirements and responsibilities of a bank note organization must be borne in mind and provided for, first, in the responsibility of the manufacturer to the public to design and create a document which cannot be duplicated and which, in the hands of the average person, immediately distinguishes itself as an instrument of real value; and, second, the responsibility to the banker who is daily called upon to accept as collateral, stocks, bonds and other documents of value, in which he must be protected against the counterfeit coming innocently enough through the hands of his client, who, having accepted the same in good faith, tenders its use in like manner.

ACHIEVING SECURITY

The safeguarding during manufacture must be so complete and effective as to preclude the possibility of error against loss or over-production. The system of counting, checking and custody necessary for this accomplishment must be such as to permit an instant inventory of the stock at any moment regardless of the progress of the work, from the time of receipt of the paper from the mill until completion of the document and its delivery. The responsibility of safeguarding exists, therefore, during manufacture and delivery of the printed sheets and also continues in the custody of the engravings and plates from which the securities have been made.

Systems of daily checking and counting; technical methods and processes which, in the interest of the public welfare must remain secret; the many separate operations composing the making of a "steel engraved" bond; the number of different hands through which documents of this character must progress, not only imposes upon the part of each employee an unusual degree of integrity—but likewise such complete safeguards during its handling as will amply provide for inadvertence.

The steel engraved bond or bank note is the product of 12 different operations and groups of operators; It should be observed that in order to produce a fraudulent duplicate complete collusion must necessarily exist among these 12 factors, beginning with the making of the paper, which is always distinguished as genuine by the private watermark of the maker of the bond on every sheet, and ending with the marketing of the fraudulent product.

Some of the reasons which make fraudulent duplication of the product of a qualified bank note organization impossible reside in the fact that separate and apart from the skill necessary to produce them there is, in the personnel of the men employed, an individual integrity which would prevent their participation in such an endeavor. There exists the further fact that the necessary mechanical facilities are only in the possession of responsible business enterprises.

Every acceptable document of value should therefore carry the imprint of a manufacturer whose name is *prima facie* evidence that proper manufacturing methods have been employed and that the document is counterfeit proof. A steel engraved document executed by a bank note organization meeting the qualifications described cannot be duplicated or successfully counterfeited within the reasonable meaning of those terms. My years of practical experience in the United States Bureau of Engraving and Printing justify this statement. ("Stage Money," so called, would not be considered a duplicate or counterfeit of a bank note although it approximates its general appearance.)

The business of a true bank note making organization is not the business of selling paper and ink as such; on the contrary, the making of securities such as bank notes, bonds, certificates of stock, checks, postage stamps and in fact any and all documents representing an actual or potential money value, is primarily the business of a completely organized bank note company, whose reliability, integrity, responsibility and capacity constitute its qualification.

Fifty years is but a reasonable period of time in which to effect the organization of a properly functioning bank note enterprise. In order to illustrate the importance and superiority of an organization having this background of history and without fear or prejudice as a result of such identification, it is pointed out that of the several bank note establishments in existence today, but two—The United States Bureau of Engraving and Printing, and The American Bank Note Company—have this status.

In the employ of all of the above-mentioned concerns are those who have enjoyed continuous employment for 40 years or more, many of whom have never been employed elsewhere. These facts are given to illustrate the meaning as to what constitutes a true bank note making organization.

CLASSES OF THE PRINTING ART

The printing art, so called, is divided into separate and distinct classes: The one, "Printing," and the other "Steel Engraving."

The first named (printing) is in every day use and represents every known method of bringing into contact two surfaces, one of which is covered with ink, the inked surface of the one being transferred to the surface of the other through contact. These methods are variously classified as surface, lithographic, etc.

The other, (steel engraving) is the method of bringing into contact two surfaces, neither one of which is covered with ink. This method is termed intaglio for the reason that through the employment of pressure, paper is forced into the engraved design, which results in a deposit of ink in relief. The layman, many times, identifies steel engraving from printing through the sense of touch—steel engraving always being, in some degree, in relief.

A properly organized bank note company does not employ any of the many printing methods in the making of steel engraved securities. This principle of operation must be carefully observed, as otherwise confusion is likely to exist on the part of the purchaser or user.

Steel engraved bonds in coupon form which contain individual coupon numbers and dates of maturity "printed in" from type forms, or registered bonds, the denomination of which has been "printed in," do not afford equal security to that of an all steel engraved document.

The foundation of the steel engraved document is, of course, the engraving from which it is made. In order that no one man may successfully reproduce a completed document, it is composed of a design made up of several classes of technique in its engraving, such as vignettes, geometrical lathe work, scrolls, ornaments and the various styles of lettering, executed by engravers who have each been trained in one or the other of such classes. Perfection in any one of the various classes is only attainable by years of constant work.

An engraved vignette is the interpretation of the color values and textures of a picture, by the use of lines and dots of proper width and depth. In this branch of pictorial art a long and arduous period of training is necessary. The success of the student is predicated upon his natural artistic and mechanical aptitude, for, in the technical composition and execution of the line effects produced by the trained vignette engraver, he must produce an artistic result, of mechanical perfection equal to that of the involved geometrical lathe work that goes to make up the border and of other details of the design of the completed security. The elaboration of the various artistic-mechanical elements in the design of a security document, each produced by a craftsman of superior experience and training, constitute factors of protection against counterfeiting that cannot be successfully accomplished by any one man. To successfully reproduce these by purely mechanical means is impossible, and to copy by hand is more difficult than to produce the original.

ENGRAVING

When it has been determined to issue a new security, a model incorporating all of the desired features is made by a trained designer, which is then submitted for criticism or approval.

When approved, the design is reproduced on soft steel by engravers who specialize in the various classes of the art, the individual excellence and characteristics of a number of men being thereby imprinted on every completed security.

After the engravers have finished the steel die, it is heated in cyanide of potassium to the proper temperature and hardened by dipping it into oil or brine. It is then placed on the bed of what is known as a transfer press, and a steel roll (a cylinder of smooth soft steel), is rolled over the original engraving under great pressure until all of the sunken lines of the engraving are perfectly reproduced in relief on the circumference of the roll. This roll is then hardened and a soft steel plate (this is the printing plate) is placed on the bed of the press in place of the die and by the same process the engraving in relief on the roll is transferred to the plate, thus reproducing the original engraving. The desired number of reproductions are placed on the soft steel plate, which is then

made ready for the printer, either by hardening or electrolytic deposit of chromium on the surface of the plate.

The chromium-faced steel transferred plate is superseding the hardened steel plate and is superior in its printing value, both in quality and quantity, to any intaglio printing plate made by other processes.

The roll, being hardened, will duplicate the engraving a great number of times—thus it is that several presses can be simultaneously run on the same subject from plates which are absolute duplicates of an original and also that new plates can be made to replace those worn out in service. The original engraving is never printed from and is therefore not subject to wear.

PLATE PRINTING

In order to overcome the inherent weaknesses and defects of the most commonly known methods of printing and to provide a method which would give greater brilliancy, depth of color, precise definition of line and a consolidation of the ink with the paper, intaglio printing was adopted and is admittedly superior to any other method.

Intaglio printing differs from any of the methods generally designated as “printing” in that the printing plate is intaglio—that is, the character or subject to be printed projects downward into the steel plate instead of being in relief as in the ordinary surface printing plate.

The ink of very heavy body is forced downward into the cut by a roller which covers the entire surface of the plate, which is then wiped and polished without disturbing the ink in the cut lines. Wet paper is then laid upon the plate in proper position for printing and the plate is passed between the rollers of the press under heavy pressure, which not only forces the wet paper down into the cut line but deposits the entire body of ink out of the cut lines up onto the paper. This then, is the method of making a steel engraved Security and definitely defines the difference between the terms “printing” and “steel engraving.”

Prior to 1870, security printing was done on dry paper, but in that year the United States Government resorted exclusively to wet paper printing of its money and postage stamps.

HISTORY OF U. S. PAPER MONEY

The art and craftsmanship of making paper money was originated and has reached its highest development and perfection in the United States of America.

The first issues of paper money were in the form of Bills of Credit in 1690. In 1692 the first Legal Tender paper money was issued and was in use until Parliament, in 1756, passed an act prohibiting its use as a legal tender.

In 1775, at the beginning of the Revolution, the United States had no money, no system of taxation. The separate colonies therefore began to issue Bills of Credit. This paper currency was crudely engraved, surface printed and easily counterfeited, and within two years became so clearly unmanageable that the Congress attempted the experiment of using requisitions on the several states for supplies. It was an attempt to carry on government without a medium of exchange and was a complete failure.

In 1777, the Congress voted to issue Continental Currency, which met with the same difficulties previously experienced until, in 1781, it recommended the repeal of all state legal tender laws.

It was not until 1792 that, on recommendation of Alexander Hamilton, then Secretary of the Treasury, a National Monetary System was established and the First Coinage

Act was passed by Congress, thereby making gold and silver full legal tender at a ratio of 1:15.

This system prevailed until 1812, when the government resumed the issue of paper currency in the form of U. S. Treasury Notes bearing interest at the rate of 5.25%. These notes did not become a part of the circulating medium but were promissory notes payable at a definite time. Such notes continued to be issued during the panic of 1837, and were issued during the suspension of specie payments in 1843, to meet deficiencies in revenue.

During the beginning of the Civil War period, in 1861, there was a sudden and enormous increase in government expenditures, necessitating the use of every sort of revenue. Bonds were issued, and loans were secured from banks in Boston, New York and Philadelphia. Customs and internal revenue taxes were increased and various other expedients were resorted to until, in 1862, Congress authorized the issue of a legal tender note which replaced the demand notes of previous issues.

These notes were commonly known as "Greenbacks" and by subsequent acts their issue was authorized and increased until there were \$450,000,000 outstanding.

In 1868, this amount was contracted until it was reduced to \$350,000,000 and again to \$300,000,000 in 1875.

In addition to the legal tender Greenback, Fractional Currency, receivable by the government and exchangeable for legal tender, was authorized by Congress in 1863, to overcome the inconvenience of the deficiency of small change, silver subsidiary coins having been driven out of circulation with the depreciation of paper money.

In 1878, Congress prohibited further permanent retirement of Greenbacks and the amount then outstanding still remains today \$346,681,016. These notes are redeemable in gold but are reissued when so redeemed.

During the Civil War the Confederate States experienced the utmost evils of paper currency, and Confederate money soon became worthless. This money was of inferior quality and workmanship and was, therefore, extensively counterfeited.

At this period it was deemed to the best interests of the United States government to manufacture its own securities and on July 11, 1862, Congress passed an act authorizing the Secretary of the Treasury to cause said notes to be engraved and printed at the Treasury Department in Washington. This work was commenced on November 20, 1862. From time to time following this date, some of the work was done by private companies but was gradually absorbed until all of the engraving and printing of the securities of the government was done in its own Bureau of Engraving and Printing. The last work taken over by it from private contractors was the printing of its postage stamps in 1894.

Since 1913 we have had the following named classes of U. S. paper currency, viz:—

- Gold Certificates
- Silver Certificates
- United States Notes (Greenbacks)
- National Bank Notes
- Federal Reserve Notes
- Federal Reserve Bank Notes.

The above compilation is given to illustrate the worthlessness of paper securities of inferior quality and the record of history that they only become of practical value when manufactured in an environment of the highest craftsmanship surrounded by factors of greatest protest protection during their manufacture.

(To be continued)

The Whole Truth

About the So-Called First Designs or Premiere Gravures or August Issue of the United States, 1861

(listed in Scott catalogs as postage stamps Numbers 55 to 62)

By Elliott Perry

© 1971 by Elliott Perry

(Continued from JOURNAL No. 108, Page 158)

Gutter Spacing

Dr. Clarence W. Brazer wrote in THE ESSAY-PROOF JOURNAL No. 84, page 156:

As the National Bank Note Co. did not have previous experience in producing perforated stamps these (essay) plates were all laid down with the same 21.5 mm. horizontal by about 26 mm. vertical spacing on centers, regardless of the varying sizes of the different value designs.

Continuing on page 158 under "New Plates," he wrote:

In perforating the Premiere Gravure plate essays, it may have been found that the uniform spacing on centers of all the designs, whether large or small, left between the large designs only about $1\frac{1}{4}$ mm. wide gutters, which did not give sufficient room for perforating the large designs. Consequently, when six new plates having the completed designs of the 1c, 3c, 5c, 10c, 12c and 90c were made, these larger designs were spaced to leave $2\frac{1}{4}$ mm. gutters between the stamps. The original spacing was large enough for perforating the small size 24 cents and 30 cents designs, so it was unnecessary to make new plates for these two values.

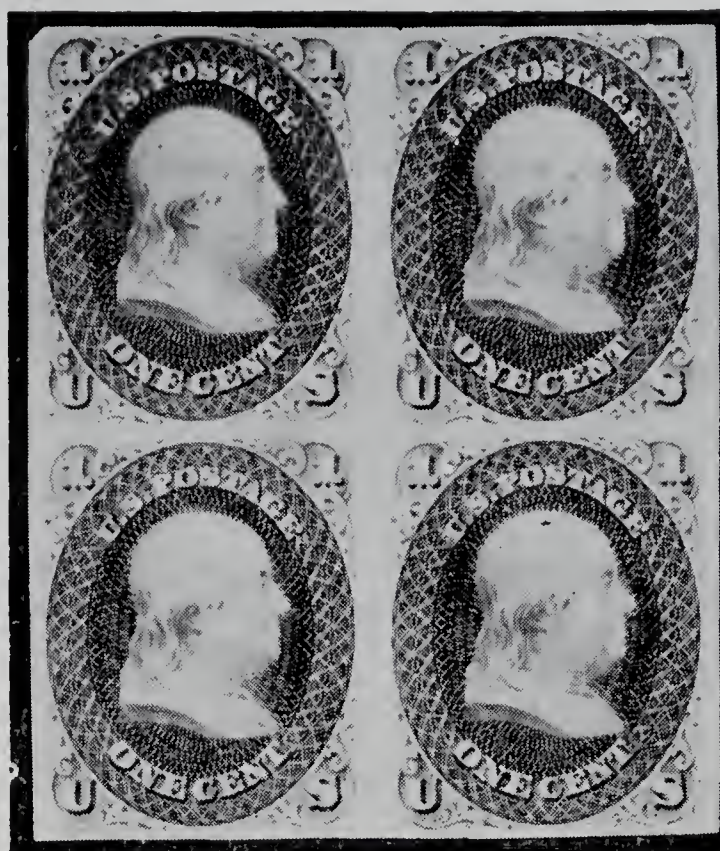
The results of recent study differ somewhat from Dr. Brazer's statements. On the six unofficial plates the essay design plus a gutter varies from 21 mm. to 23.5 mm wide, and from 23 to 25 mm. tall. On the 24c and the 30c plates the design plus a gutter varies from 19.5 to 20.5 mm. wide and from 23 mm. to 24 mm. tall. On the other six government plates the stamp design plus a gutter varies from 2 mm. to 5 mm. wide and from 3 mm. to 6 mm. tall. The taller designs of the 1c and 5c values have very narrow gutters in the vertical rows—certainly too small for satisfactory perforating. The measurements given may vary slightly on different plates of the same denomination but are apt to be to the nearest half-millimeter.

Although the intention may have been to space the stamps so that any value could be perforated horizontally with one setting of the perforator, and another setting for the vertical perforating, it seems doubtful that the spacing on the plate proofs which were examined would have permitted this.

Evidently the 3c essay plate (No. 2) was used to print extra sheets to experiment with the perforating. Only one sheet for Washington would have met the specifications. The other sheets remained in New York in the National Bank Note Co. records. Later they came out of the American Bank Note Co. and eventually became the property of Walter Scott, who fed them to auctions occasionally, one at a time. This accounts for the 3c essay being so much commoner than any others of the essay set.

As there were many plates for the 3c stamp, it is not possible to know that the spacing was uniform on all of them, or how closely it came on many of them to the measurements given here.

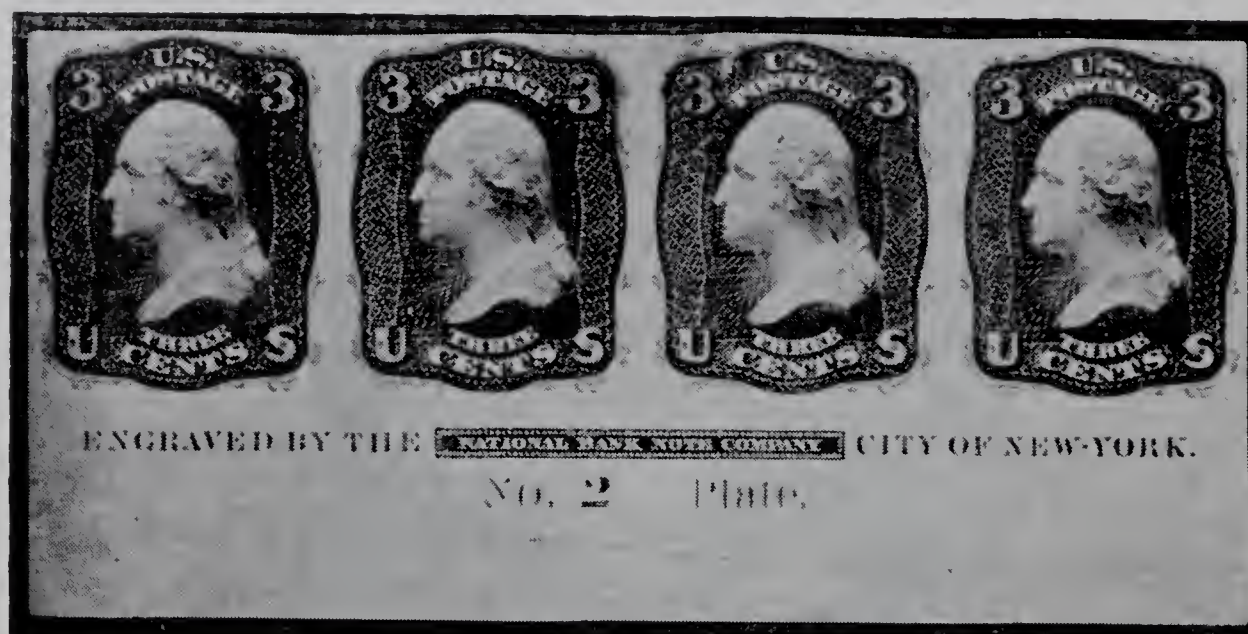
The generally narrower gutters on the essay plates show an excellent reason for making wider gutters to facilitate perforating sheets which were printed from the official stamp plates.



Proof block of the 1c essay showing the very narrow gutters in the vertical rows and wider gutters in the horizontal rows.



Proof block of eight with imprint and plate number "27" of the 1c postage stamp showing wider gutters in the vertical rows and only slightly narrower in the horizontal rows.



Strip of four of the 3c essay with bottom imprint and plate number "2."



Block of four from a gummed and perforated sheet of the 3c essay showing narrow gutters in the horizontal rows and very narrow in the vertical rows.



Proof block of four of the issued 5c stamp with wide gutters in both vertical and horizontal rows.



ENGRAVED BY THE **NATIONAL BANK NOTE COMPANY** CITY OF NEW-YORK.

No. 3 Plate.

Proof block of eight from the bottom two rows of an essay sheet with imprint and plate number "3" showing narrow gutters in the horizontal rows and very narrow in the vertical rows.



Proof block of four of the 10c essay, Scott A27a, showing the width of the vertical and horizontal gutters.



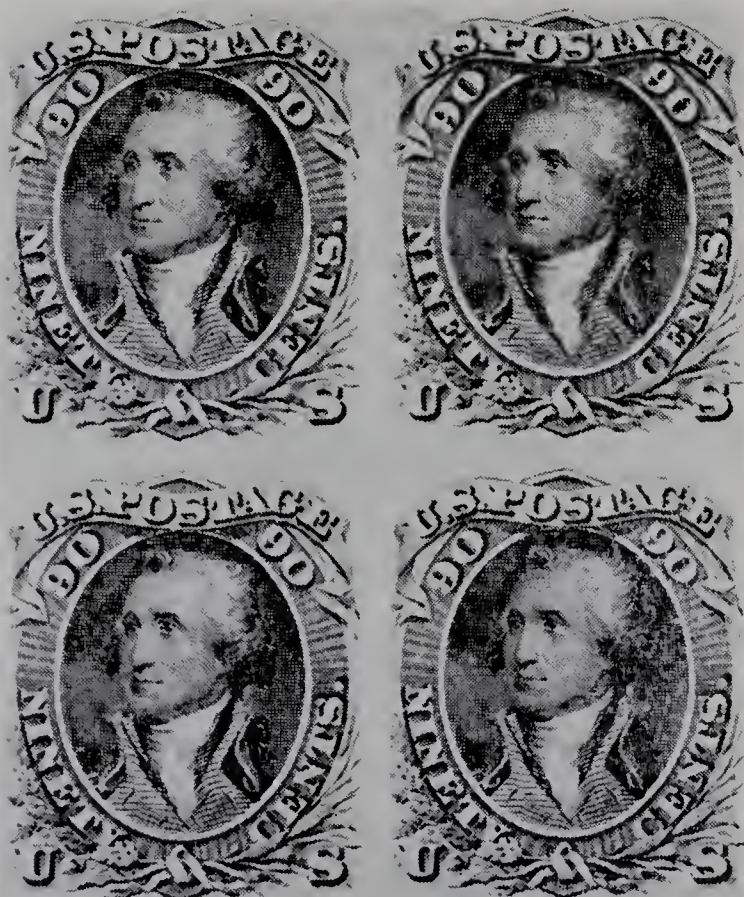
Proof block of four of the postage stamp Type A27, showing the wider vertical and horizontal gutters. Probably from plate No. 15 rather than No. 26.



Proof block of four of the 12c essay showing width of the vertical and horizontal gutters.



Proof block of four of the postage stamp Type A28, No. 69, showing wider vertical and horizontal gutters than on the essay plate (No. 5).



90c—proof from essay plate No. 8 showing about equal spacing in vertical and horizontal gutters and noticeably wider than on the 10c essay plate No. 4 which was also finished in June 1861.



90c—proof from postage stamp plate No. 18 showing equally wide spacing in the vertical and horizontal gutters. An optical illusion makes the gutters in the vertical rows appear wider.



Block of six proofs from the 30c plate No. 7 showing wide gutters in the vertical rows and narrower gutters between the subjects in the horizontal rows. The essay which Scott mis-catalogs as postage stamp No. 61 was printed from this plate, as were also the 30c postage stamps Nos. 71 and 100.

1c Essay, Die No. 440, Plate No. 1

Design 19 mm. plus gutter 2.5 mm., total 21.5 mm. wide

Design 25 mm. plus gutter 1.5 mm., total 26.5 mm. tall

3c Essay, Die No. 441, Plate No. 2

Design 19.5 mm. plus gutter 2 mm., total 21.5 mm. wide

Design 25 mm. plus gutter 3 mm., total 28 mm. tall

5c Essay, Die No. 442, Plate No. 3

Design 20.5 mm. plus gutter 2 mm., total 22.5 mm. wide

Design 25 mm. plus gutter 1 mm., total 26 mm. tall

10c Essay, Die No. 443, Plate No. 4

Design 20 mm. plus gutter 3 mm., total 23 mm. wide

Design 24 mm. plus gutter 3.5 mm., total 27.5 mm. tall

12c Essay, Die No. 444, Plate No. 5

Design 18.5 mm. plus gutter 4 mm., total 22.5 mm. wide

Design 23 mm. plus gutter 2.5 mm., total 25.5 mm. tall

24c Essay and Stamp Plate, Die No. 445, Plate No. 6

Design 20.5 mm. plus gutter 1 mm., total 21.5 mm. wide

Design 25 mm. plus gutter 1.5 mm., total 26.5 mm. tall

30c Essay and Stamp Plate, Die No. 446, Plate No. 7

Design 20 mm. plus gutter 1 mm., total 21 mm. wide

Design 25.5 mm. plus gutter 2 mm., total 27.5 mm. tall

90c Essay, Die No. 447, Plate No. 8

Design 20 mm. plus gutter 3.5 mm., total 23.5 mm. wide

Design 23 mm. plus gutter 3 mm., total 26 mm. tall

1c Postage Stamp, Plates No. 9, 10, etc.

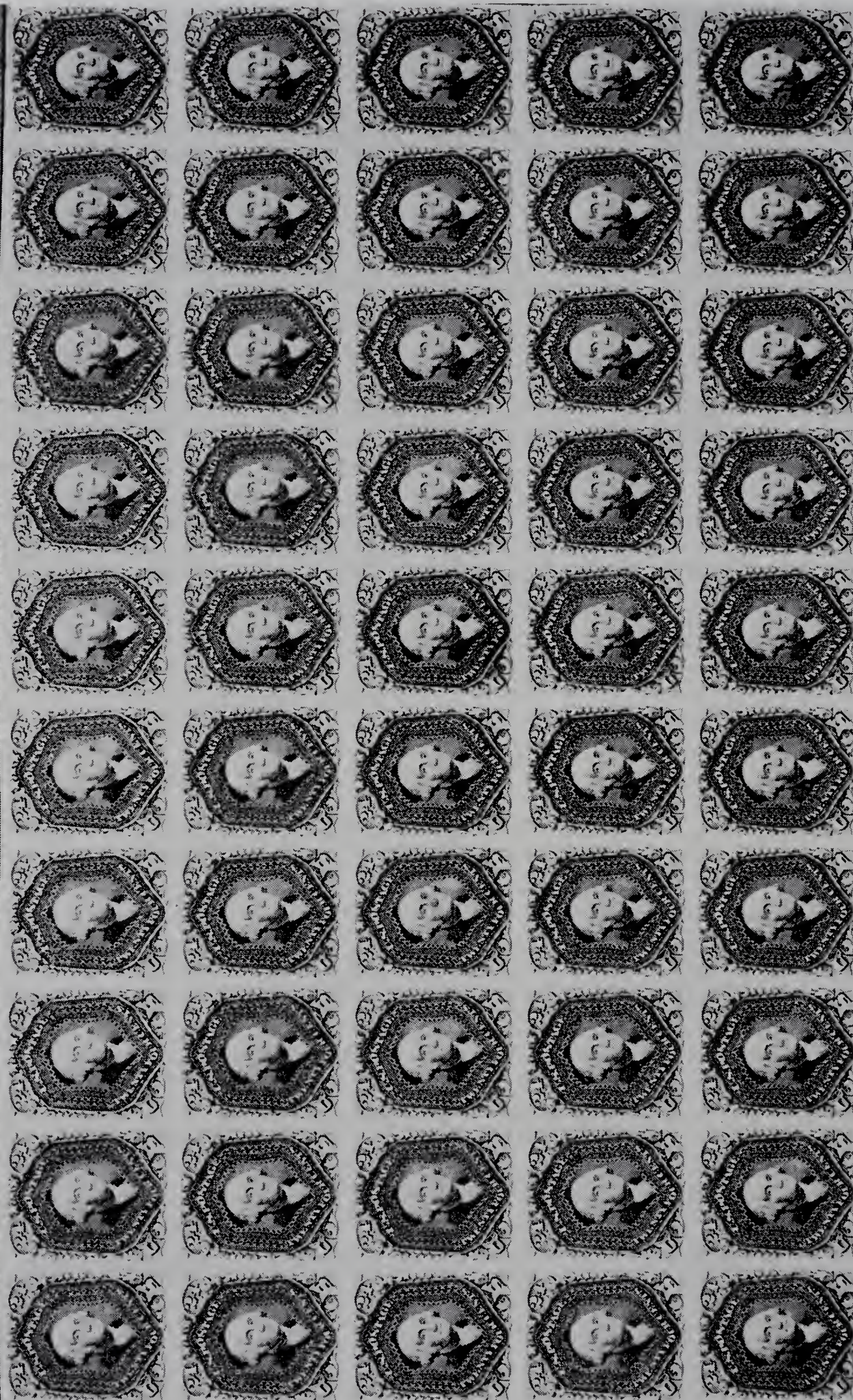
Design 21 mm. plus gutter 2 mm., total 23 mm. wide

Design 25 mm. plus gutter 3 mm., total 28 mm. tall

3c Postage Stamp, Plates Nos. 11/14, etc.

Design 19.5 mm. plus gutter 4 mm., total 23.5 mm. wide

Design 25 mm. plus gutter 4 mm., total 29 mm. tall



ENGRAVED BY THE CITY OF NEW-YORK.

No. 6

24c—proof from the lower half of the left pane of plate No. 6 showing wider gutters between the subjects in the vertical rows and narrower gutters between subjects in the horizontal rows. The subjects are all Type II. The slight duplications—double transfers (?)—which appear on some plate proofs are not found on this block. It is believed to be from the first state of plate No. 6. This plate became government property.



5c Postage Stamp, Plate No. 17

Design 20.5 mm. plus gutter 5 mm., total 25.5 mm. wide

Design 25 mm. plus gutter 4 mm., total 29 mm. tall

10c Postage Stamp, Plates No. 15 and 26

Design 20 mm. plus gutter 5 mm., total 25 mm. wide

Design 24 mm. plus gutter 6 mm., total 26 mm. tall

12c Postage Stamp, Plate No. 16 (re-entered before 1868)

Design 19 mm. plus gutter 5 mm., total 24 mm. wide

Design 23 mm. plus gutter 6 mm., total 29 mm. tall

24c and 30c Postage Stamps (see essays)

90c Postage Stamp, Plate No. 18

Design 20 mm. plus gutter 3.5 mm., total 23.5 mm. wide

Design 23 mm. plus gutter 4 mm., total 27 mm. tall

(To be continued)

A Review

A HISTORY OF WRECK COVERS

BY ADRIAN E. HOPKINS

Published by Robson Lowe Ltd., 50 Pall Mall, London, S.W.1—\$10.00

This third edition of one of the most famous works in the field of postal history has been designed the "Hopkins Memorial Volume" in honor of its late author. It differs from the first editions dating back to 1940 in that it has been produced on art paper. This in turn has made possible the insertion of many half-tones illustrating the various disasters which occasioned special postal markings. These illustrations, as well as the general layout of the book, were selected by the author's widow, Mrs. Brenda Hopkins.

The scope of the sections on accidents at sea and on land is worldwide, but the part dealing with air disasters is limited to British overseas aircraft. The covers listed range from those salvaged from an 1830 wreck of a full-rigged ship in South African waters to an item opened by stagecoach robbers in 1868 and an envelope from a capsized Pennsylvania Railroad ferryboat that operated between Jersey City and Manhattan in 1899.

The author used 180 pages to relate the usually dramatic and very human story behind each cover with its cryptic, dispassionate marking, "Saved from the Wreck of—." Later 19th and 20th century covers usually received special labels giving more details of the reasons for their battered appearance.

Surely this volume should be of interest to all philatelists, whether postal historians or not, since it goes far to disprove the conception of our hobby as a detached pastime ignoring human values. Obviously, the author was a warm human being with a keen affinity for people.

BARBARA R. MUELLER

Twenty-seventh Annual Convention of The Essay-Proof Society, 1970

Minutes of the Convention

President Jackson called the Annual Convention to order at 8:00 P.M. Wednesday, October 14, 1970, at the Collectors Club, New York, N. Y. At his direction the Secretary read the Convention Call.

The President appointed a Credentials Committee which reported a quorum existed, whereupon the Convention was declared open for business.

The Secretary was directed to read the minutes of the 1969 Convention. Upon motion duly carried these minutes were accepted as reported in THE ESSAY-PROOF JOURNAL Whole No. 106, page 87.

The President appointed a Nominating Committee with Ernest Wilkens, Chairman, to nominate candidates for the expired terms on the Board of Directors.

After a few words by the President, the reports of the President, Secretary, Treasurer, Auditor, Finance, Catalog Committees, and the Editor were read. On motion duly made and carried, these reports were accepted with thanks.

The Nominating Committee presented the following slate of Directors for the term expiring June 30, 1973: G. E. Jackson, F. Finkelburg, V. G. Greene, T. F. Morris. After asking if there were any further nominations from the floor and having heard none the President declared the nominations closed. On motion duly made and carried, the Secretary was directed to cast a single ballot for the nominees; thereupon they were declared elected to the Board of Directors for the term expiring June 30, 1973.

The Annual Convention was then opened for general business. After discussing ways to try to improve our JOURNAL, those present were treated to a fine exhibit and talk by Ernest Wilkens and President Jackson.

KENNETH MINUSE, *Secretary*

Report of the President

In my opinion the past year has been a successful one for The Essay-Proof Society. This has been largely due to the efforts of some members who have given so generously of their time and talents. On behalf of the Society I would like to thank these individuals:

Our Secretary, Ken Minuse, makes the work of the Society a full-time job, doing many things beyond the minimum requirements of a secretary. He has just finished, along with Robert Pratt, a catalog of essays and proofs of British North America, and also an index of THE ESSAY-PROOF JOURNAL for the first 25 years, which will be appearing in the JOURNAL.

Mrs. Ehrenberg, the "watch dog" of our Treasury, has managed to keep money in our savings account while traveling to the four corners of the globe.

Miss Barbara Mueller, our Editor, has had each JOURNAL on time and has also polished some terribly rough manuscripts for me.

Rudolph Wunderlich and Falk Finkelburg are hard at work on the new U. S. Essay-Proof Hand Book.

John Pope III has been working long and hard to get the U. S. Treasury Department to have contributions to the society made tax-exempt.

Finally, thanks to Pat Herst, Fred Schueren, Mr. Morris and all other contributors to the JOURNAL—the main justification for our existence.

Can't you as a member present some facts and ideas to our Editor, who will transform them into an article worthy of your signature?

GLENN E. JACKSON, *President*

Report of the Secretary

1969-1970 was a good year for our Society. There was a net gain of 19 new members and four subscribers. As of the date of this report, our membership stands at 301, with 28 paid subscribers. Much

credit for this fine showing must go to Fred P. Schueren for his most interesting article on the U. S. 1869 issue. It is also the result of all the work done by Barbara Mueller, our Editor, in getting so much publicity in the philatelic press and the efforts of the following in securing new members:

Rae Ehrenberg	3
Vincent G. Greene	2
Dr. Glenn E. Jackson	2
Barbara Mueller	2
Sol Altmann	1
Falk Finkelburg	1
George Turner	1
Secretary	30

The great majority of those secured by the Secretary was the result of unsolicited inquiries.

This listing shows there is still a large field to work on to secure new members. The increasing cost of producing our JOURNAL is still a problem, so it is imperative that we all try to increase our membership.

The sale of back issues of our JOURNAL was again quite satisfactory, the total being \$540.75, as shown in the Treasurer's report.

Again I call your attention to the fact that our supply of back issues is diminishing. Some numbers are no longer available and many others are in very short supply. Any members wishing to complete their sets should get in touch with the Secretary without delay.

If any members have duplicate JOURNALS they no longer want, we would be glad to get them. The following is a list of the whole numbers we need: Nos. 5, 9, 10, 25 (Section 2), 35, 52, 56, 57, 68, 69, 71, 73, 75, 76, 84, 85, 91.

I would also call attention to our regular monthly meetings held at the Collectors Club, 22 East 35 Street, N. Y. at 8:00 P.M. every Wednesday evening (except January, July and August). The reports of these meetings, published in our JOURNAL, give some idea of the wealth of the material shown and discussed. Most of those who attend increase their knowledge of our special interests. It is difficult to understand why more members do not attend these meetings, particularly those who reside in the New York Metropolitan area.

KENNETH MINUSE, *Secretary*

Report of the Treasurer

BALANCE SHEET, June 30, 1970

Assets:

Cash in Banks:

First National City Bank of New York	\$ 560.01	
The New York Bank for Savings	2,075.00	\$2,635.01

Total Assets	\$2,635.01
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Liabilities:

Dues Received in Advance	\$ 70.00
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Surplus:	2,565.01
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Total Liabilities & Surplus	\$2,635.01
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STATEMENT OF OPERATIONS
For the year ended June 30, 1970

Income:

Membership Dues (1969-1970)	\$2,920.00
Subscriptions	259.00
Advertising	662.20
Contributions	375.00
Sale of Journals (Back numbers)	540.75
Bank Interest	103.50
Miscellaneous	12.00

Total Income	\$4,872.45
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Expenses:

Printing	\$3,017.23
Photo-engravings	1,006.44
Editor	600.00

Postage	207.84
Convention Expense & Miscellaneous	218.45
Total Expenses	\$5,049.96
Loss from Operations	\$ 177.51

STATEMENT OF CASH RECEIPTS & DISBURSEMENTS
For the year ended June 30, 1970

Cash on Deposit—July 1, 1960	\$2,757.52
Receipts applicable to the Current Year	\$4,857.45
Dues Received in Advance (1970-1971)	70.00
	4,927.45
	\$7,684.97
Disbursements (as per Statement of Operations)	5,049.96
Cash on Deposit—June 30, 1970	\$2,635.01

CONTRIBUTIONS 1969-1970

Albert P. Bantham	\$ 10.00	Stephen Nanigian	\$ 10.00
Adrien Boutrelle	5.00	J. Roy Pennell	10.00
C. J. Bush	5.00	C. Dewar Simons III	5.00
Fred L. Caposella	5.00	Sidney A. Solz	5.00
Lester A. Davenport	10.00	Clinton B. Vanderbilt	5.00
Falk Finkelburg	5.00	Gaylord P. Wilcox	10.00
Dean Erwin N. Griswold	15.00	Virgil Winkler	10.00
Julian Gros	5.00	Fred Schueren	15.00
Herman Herst, Jr.	10.00	Vincent G. Greene	5.00
Philip Little, Jr.	5.00	L. Gerald Firth	15.00
Mrs. Ethel B. McCoy	80.00	Rudolph G. Wunderlich	100.00
Walter A. McIntire	5.00	Jack Molesworth	15.00
Miss Barbara Mueller	5.00	Robert H. Pratt	5.00
			\$375.00

We must again express our gratitude for the continued contributions from these loyal members who over the years have helped to keep our Society in a healthy financial condition.

RAE D. EHRENBERG, *Treasurer*

Report of Auditing Committee

The Auditing Committee has examined the books and records of The Essay-Proof Society Inc., for the year ended June 30, 1970, and finds them, in our opinion, correctly maintained.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

In our opinion, the Treasurer's Report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1970, and of its operations for the period then ended.

ALBERT H. HIGGINS, *Chairman*

Report of the Finance Committee

In spite of the operating loss in 1969-70, the Finance Committee finds nothing disturbing at the present time in the financial condition of the Society. It should be pointed out, however, were it not for the generous contributions by the members and the sale of JOURNALS, the loss from operations would be much greater.

Each issue of the JOURNAL in 1969-70 cost approximately \$1200 to produce. If the present format is to be continued, there will be little opportunity to reduce costs. At best we might add 50 to the membership roll, but such revenue would not offset a similar operating loss in 1970-71. We must point out that the Society is greatly dependent upon contributions by its members, and if the Society is to survive in the years ahead, we must put particular stress upon such source of revenue.

The Committee desires to express its great thanks to our Treasurer, our Secretary, and the Chairman of the Auditing Committee, all of whom have served the Society faithfully over the years. Each is dedicated to his or her assigned duties; they are truly the workers in the Society who continue to give a

generous amount of their time to the Society's affairs. We, indeed, are fully aware of the faithful services they have rendered over the years, and we extend to each of them our sincere thanks.

THOMAS F. MORRIS, *Chairman*

Report of the Editor

The past year has been a reasonably successful one, with JOURNAL contents ranging from a photographic study of the preparation of the U. S. postage due series of 1894-1930 to the Seebeck revenue essays and proofs of Guatemala to detailed compilations of prices realized at the Harris and Dale-Lichtenstein sales. I am disappointed that no one took up the challenge I issued in last year's report to start a series for the centennial of the Bank Note issues similar to Mr. Schueren's 1869 series. But it still is not too late for that. I also have an urgent need for numismatic articles, as well as more in the field of Latin-American philately.

I have publicized each quarterly issue in the commercial philatelic and numismatic press. I was not as successful as usual because the new regime at one of the weeklies would not print the releases until I prodded them rather vigorously; now they print them but often months late.

I am endeavouring to start a "Winner's Circle" feature for the JOURNAL to give recognition to members who exhibit essays and proofs. It would be advisable to use photographs of winners and their exhibits to personalize the magazine and create a closer bond among our far-flung members, some of whom tell me that they feel the New York group is too clannish and uncooperative.

I would like to suggest investigating the possibility of donating a run of the JOURNAL to the new American Philatelic Research Library of the American Philatelic Society. As editor I constantly come in contact with collectors who could grow more enthusiastic about essays and proofs if they had access to our past publications. A complete file of *The Postal History Journal* and an almost complete file of *Japanese Philately* have already been donated by the respective sponsoring organizations. I am cognizant of the possible loss of some sales of our back issues but feel that the contribution to philately as a whole and our specialty and thus our Society in particular rendered by such a donation would outweigh the slight disadvantages.

Again, I wish to thank all our officers and authors for helping make the JOURNAL possible. Also, our printers, the J. W. Stowell Printing Co. and its Messrs. Moran and Bailey, who have faithfully adhered to our new accelerated schedule. The JOURNAL is now mailed as regularly and promptly as any commercial magazine.

Remember, it is only with everyone's assistance that we can maintain JOURNAL standards. Not only authors are needed, but specialists who will take the time to help novices I may refer to them. Philately is like a movie theatre. We must keep in mind the fact that there are always some just entering as others leave. Those entering are anxious to know "what has happened so far." Experts should not assume that merely because they once published their findings, that everyone knows about them. We have a new generation coming up who would like repetition of the basics that have been previously published. Some of these new people are even questioning definitions. If we "old-timers" stand aloof from them, we risk a serious generation-gap and consequent decline in the popularity of essay-proof collecting.

Report of the Catalog Committee

We are glad to report that our catalog *The Essays and Proofs of British North America* is now off the press and ready for distribution. It contains:

5243 different listings

British Columbia & Vancouver Island	4 listings
Vancouver Island	4 listings
British Columbia	5 listings
Canada	1,953 listings
New Brunswick	263 listings
Newfoundland	2,524 listings
Nova Scotia	396 listings
Prince Edward Island	94 listings

All are priced; there are 205 pages in a hard cover book with 370 illustrations of essays and progressive die proofs.

The catalog is priced at \$15.00 retail, with the usual discounts for libraries and the trade.

KENNETH MINUSE, *Chairman*

Report on Display at Annual Meeting

Two of our members joined to show differing views of an interesting and unusual subject: the United States excise tax stamps known as "tax-paids."

Ernest Wilkens spoke on the great range in size and purpose of these issues and displayed one year's output—that of 1878. This date was chosen because it marked the resumption of the production of tax-paid stamps by the Bureau of Engraving & Printing (which had previously held the contract from 1872 to 1874). Mr. Wilkens showed examples of all 16 kinds of revenue stamps from snuff and cigarette issues to distilled spirits and beer stamps. In addition, hydrometer labels, lock seals, and license stamps were shown. Many of the series were exhibited with all known denominations and most paper varieties.

Glenn Jackson displayed a large number of individual tax-paid stamps dating from 1868 onward—each with a matching vignette of the stamp's vignette. Those of the Continental Bank Note Company (tobacco and cigar issues of 1868) drew much comment on the fineness of the engravings, many of which were from drawings by F. O. C. Darley. Wherever possible, Dr. Jackson had included examples of other uses of the vignette or even a part of the vignette, such as on paper money, checks, and other paper securities.

Dr. Jackson and His Bank Notes Featured in "Collectors Weekly"

The October 13, 1970 issue of *Collectors Weekly*, a tabloid newspaper published in Kermit, Texas, contained a long feature article called "Bank Notes Footnote History" by Sando Bolgna based on an interview with Essay-Proof Society President Dr. Glenn E. Jackson. Through the courtesy of Frank Knight, publisher of the popular paper, we are able to reprint excerpts and a summary of the article:

Dr. Jackson, a dentist in Watertown, Conn. since 1933, called himself a "natural collector" who began at the age of five in his birthplace of Lincoln, Neb., when a kind lady gave him a cigar box full of Pan-Americans. "Now I collect many things—nuts, screws, latches, doorknobs, hinges—even old stones," he said. His colonial style home, circa 1830, on the Watertown Green, is filled with such artifacts.

In recent years, Dr. Jackson told the reporter, he has devoted most of his leisure time to essay-proof activities, which are explained in detail along with references to EPS in the *Collectors World* article. Special emphasis is given to obsolete bank notes and counterfeits of them. "I enjoy studying the artwork and engraving in counterfeits, as well as detecting the flaws," Dr. Jackson said.

He went on to describe the research he did with Foster Wild Rice on the altered bank note plates of the Bank of North America of Seymour, Conn. (published in JOURNAL No. 100). Referring to his specialty of seeking bank notes with the same vignettes as stamps, he called himself "a matchmaker."

"My practical thrill in this hobby," he said, "is discovering the techniques of engraving, the relationships of vignettes to American history and the portrayal of beautiful artwork." Going on to explain the history of bank note engraving, he selected as his favorite design the \$20 note of the Peoples National Bank of Helena, Mont., because its central vignette is Rosa Bonheur's famed "Horse Fair." Among his other treasures is a self-portrait of New York engraver John W. Casilear, which hangs in his living room.

When asked when he found time for his hobbies and why, Dr. Jackson said, "Oh, I devote my evenings, my day off and weekends. I attend auctions, mostly in New York, where I do most of my buying. It's relaxing; it's a therapy," he concluded.

An Essay-Proof History of The U.S. 1869 Issue

By Fred P. Schueren

(Continued from JOURNAL No. 108, Page 178)

The term "small die proofs" comes from the fact that these proofs were printed on small pieces of paper. Two sets of the 1869 series of small die proofs were issued, one in 1903, known as the "Roosevelt," and the other in 1915, known as the "Southgate."

Small Die Proofs (Roosevelt)

In 1903, during the administration of President Theodore Roosevelt, 83 albums containing small die proofs were prepared by the Bureau of Engraving and Printing and were distributed by the Post Office Department to Senators, Representatives, and other officials. The albums (measuring 12 x 7½ inches) were bound in full leather with padded covers and their backbones were stamped in gold:

UNITED STATES
POSTAGE STAMPS.
1847-1902.
PROOFS.

Each album consisted of 24 leaves hinged to heavy stubs. Only 17 leaves (34 pages) were mounted with proofs; the balance was left blank. The pages were actually thin, gray cardboard around which a border of similar cardboard was pasted. Two pages were then pasted together back to back.

Illustrated is Page 5 of the album showing the layout of the proofs as well as the date label.



Page 5 of the Roosevelt Album

The die proofs are in approximately normal colors and were mounted on gray-surfaced cardboard with strong glue and under pressure. They were printed with aniline inks on fibrous white wove paper which is very difficult to remove from the leaves, since some of the colors would run when wet.

The margins of the proofs are narrow, seldom being more than from 3 to 5mm. in width. The proofs are not in all cases from the original dies prepared by the National Bank Note Co. Allan M. Thatcher, in *Stamps*, Oct. 31, 1942, described the exceptions:

In the Bureau were two 15c dies, one of the complete design of type I "unframed" and another of the frame only of type II (framed picture). Two transfers were made from the complete die, the frame was cut away from one and the picture from the other, and from these two transfers two new dies were made. The proof of the unframed variety was printed from the two new dies. To print the framed variety proof, the Bureau used the original frame die plus the new die of the picture only. Coming to the 24c we find a similar situation, the Bureau having two original dies, one of the complete design and one of the frame only. A new picture was made by taking a transfer from the complete die and cutting away the frame. The proof was then printed from the original frame die and the new picture die. A National Bank Note Co. die of the 90c (complete design) with head of Washington was in the Bureau's possession. By cutting away the head from a transfer from this die a new die of the frame only was obtained. By the same cutaway transfer method a die of the Lincoln head was secured from the original 1866 15c die.

Since a few leftovers or remainders from the whole lot were not given away, about one-half dozen were brought up to date about 1908 and in them were included the issues from 1903 to 1908 inclusive.

Due to the fact that some officials sold their albums, for which high prices were realized, causing a great wave of protest, the practice of any further distribution of proofs was abolished.

Small Die Proofs (Southgate)

A special printing of about four sets of small die proofs was made in about 1915 by the Bureau of Engraving & Printing of all U. S. stamps issued to that date. From these, one complete set was exhibited at the Panama-Pacific Exhibition at San Francisco and has since been at the Smithsonian Institution. Three sets are known to be in private collections and are referred to as the "Southgates" because of the fact that these sets were presented to H. M. Southgate by the Bureau of Engraving and Printing in exchange for stamps presented to the government for its exhibit.

These small die proofs have small margins (2½ to 3 mm.), are printed on soft yellowish wove paper and were not mounted.

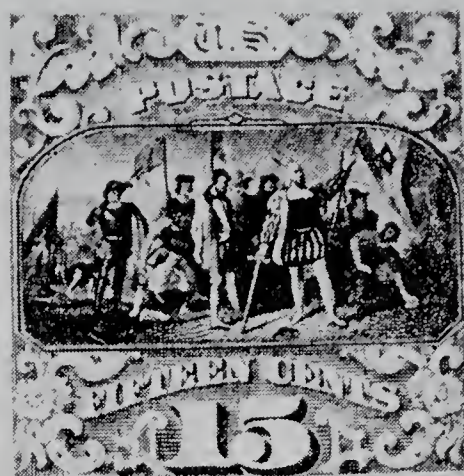
The color of the inks used for 1903 and the 1915 printings vary greatly.

Catalogue of Small Die Proofs (Roosevelt) and (Southgate):

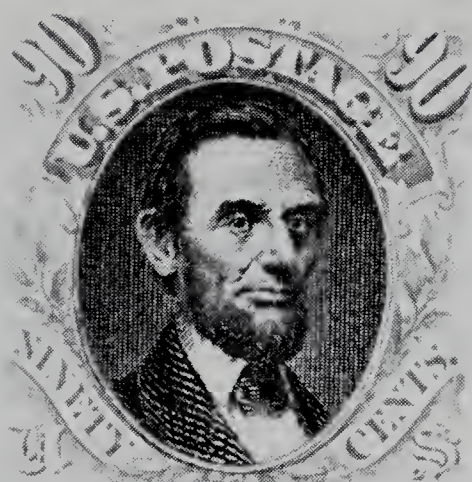
- 1c buff
- 2c brown
- 3c ultramarine
- 6c ultramarine
- 10c yellow
- 12c green
- 15c (Type II) brown & blue
- 15c Re-issue (Type III)
- 24c green & violet
- 30c blue & carmine
- 90c carmine & black

The Roosevelt Small Die proof also exists in trial color for:

- 2c black on card



The two types of 15c small die proofs on gray card.



90c

India Paper Plate Proofs

In describing the process of platemaking, Clarence W. Brazer stated (JOURNAL No. 14, Page 151):

Upon approval and hardening of the die, a transfer relief is made upon a soft surface steel transfer roll. Erasures can be made upon this roll before hardening (if, for instance, it was necessary to provide sufficient room for perforation between stamps, etc.) by use of a stone or tool. After the surface of the transfer roll is hardened the design is laid down on the soft steel plate which, when completed and after hardening, is carefully inked and the surface wiped scrupulously clean, and covered with dampened India paper and cardboard blotter slightly larger than the complete plate, and proofs taken.

The ink is generally in the approved color. These plate proofs are submitted to the proof reader, who examines them carefully with a magnifier and marks in colored pencil any necessary corrections for re-entry. If the impression is out of place, the soft steel is erased and then placed face down on a steel table and the impression hammered flat from the back. Sometimes exceptionally deep lines of the engraving of the frame are not entirely removed, and when the design is re-entered, traces of the original entry may remain, thus producing a double transfer.

After corrections, another plate proof on India paper is made for final approval and record, after which the plate may then be hardened and sent to press for printing the stamps. Very few plates were hardened prior to 1880.



Plate proof of 1c value printed on India paper. Bottom imprint plate number block of ten from plate of 300 subjects.



Plate proof of 90c value printed on India paper. Top imprint plate number block of ten from plate of 100 subjects. Note unerased guide lines.

All India paper plate proofs were probably printed before the stamps. The Post Office Department sometimes requested a sheet of India paper plate proof for distribution to the "Press" as illustrating a new issue. These sets were distributed in envelopes with a printed announcement describing the designs. Some of the envelopes have "PROOF SPECIMENS" printed thereon. Such impressions may also have been sent to foreign governments, prior to 1880, as official evidence of new stamp issues.

It is probable that the sheets of India paper plate proofs were kept in the files of the engravers as records until after the Post Office Department, in 1894, began having the work done by the Bureau of Engraving and Printing, when there probably seemed to be no reason why proofs still in the files of the engravers might not be made available to collectors. All dies and plates were, by contract, required to be returned to the Government vaults upon completion of the contract for which they were made; proofs could therefore only be made thereafter by Government order.

About 1903 many of these India paper plate proofs became available to philatelists.

Plate proofs on India, catalogue listing:

1c buff	Single block of four plate number block of ten
1c dark buff (1880 Re-issue)	Single block of four plate number block of ten
2c brown	Single block of four plate number block of ten
3c ultramarine	Single block of four plate number block of ten
6c ultramarine	Single block of four plate number block of ten
10c yellow	Single block of four plate number block of ten
12c green	Single block of four plate number block of ten
15c brown & blue	(Type II) Single block of four plate number block of eight
15c Re-issue of 1875	(Type III) Single block of four plate number block of eight
24c green and violet	Single block of four plate number block of eight
30c blue & carmine	Single block of four plate number block of eight
90c carmine & black	Single block of four plate number block of eight

(To be continued)

The Winner's Circle

At the annual exhibition of the Chicago Philatelic Society held October 23-26, 1970, *Fred P. Schueren* was awarded a gold medal for a hard-bound copy of his 1869 study as published thus far.

Swedish Booklet on Stamp Production

To mark its 50th jubilee, the Swedish Postal Administration's Post Office Stamp Printing Works has produced a 32-page, color-illustrated booklet relating the history of its issues since 1919. It begins with the story of the installation of a Stickney rotary press and continues through the current production by three-color Wifag machine. The most noteworthy features of the booklet are the excellent photographs of all the stages in intaglio printing, including close-ups of the transfer process and the printing plates. Interested collectors may query the "Swedish Postal Direction" in Stockholm for copies.

Essays and Proofs at Robson Lowe Sales, 1970

The following is a representative selection of lots sold in London by Robson Lowe during 1970 together with prices realized. As usual in the British field, the material seems to fall into two main groups—modern or contemporary and Victorian-Edwardian era. In the modern group were such items as:

Engraved colonial head die proof, full face portrait of George VI in uniform in greenish gray on a small piece, probably used after modification for the Southern Rhodesia 1947 Victory 2d. Estimate, 25 pounds, realized 36.

Large engraved head of Sultan Tengku Badlishah of Kedah which would fit the frame of the 1937 issue, probably an essay; also engraved head of Sultan Tengku Ibrahim of Kelantan in a circle within a rectangular frame, another essay. Est. 20 pounds, realized 18.

Rhodesia Nyasaland 1954 proof large three-quarter head facing right in purple on a large piece as used for 1954 ten shilling and one pound. Est. 45 pounds, realized 36.

—1955 proof small uncrowned Q. E. II head facing right in black on large piece as used for 1959 values printed by Waterlow. Est. 30 pounds, realized 26.

St. Kitts-Nevis 1961 stamp centenary die proof of the small Nevis 1d. in red brown, 4d. in red brown, and 6d. in black as used on the 2c, 8c, and 12c values. Estimate 90 pounds, realized 72.

The older material began with:

Great Britain 1839 Whiting essays using the Beaufort House principle of printing 1d. blue and red and green and red, also a large oval type in blue and white. Est 10 pounds, realized 15/10.

—1839 Dickinson sheet essay for the London District Post 1d. envelope in buff, VF, also the Whiting essay (228 x 293mm.) from the *Art Journal* with the envelope essay PRINTED BY CHARLES WHITING FOR PROTECTION AGAINST FORGERY on reverse. Est. 25 pounds, realized 22.

—1867 1d. plate 103 PJ trial plate proof in rose for the Paris Exhibition, on soft white card. Est. 20 pounds, realized 27.

—1867 2d. plate 9QL trial plate proof in blue for the Paris Exhibition on soft white card. Est. 25, realized 33.

—1883-83 3d. perforated color trial in lilac on deep blue unwmkd. paper. Est. 12 pounds, realized 12/10.

—1901 "unappropriated" plate proofs in black on card of the 1d. to 50 pound values used for revenue purposes, of equal rarity to the die proofs of the same stamps and very clear impressions. Est. 70 pounds, realized 85.

Bahamas—1901 "Staircase" type, an imperf. plate proof of the center vignette in blue in a block of four. Slight foxing. Est. 20 pounds, realized 42.

Barbados—1892 fine set of imperf. color trials for the 3d., all different (17). Est. 125 pounds, realized 175.

Fermuda—1880 1/2d. die proof in black on glazed card marked BEFORE HARDENING and dates 14 NOV 79. Est. 20 pounds, realized 42.

—4d. a similar die proof in black marked BEFORE HARDENING and dated 15 NOV 79. Est. 20 pounds, realized 42.

—1902 large die proof in black of the central vignette with black surround on glazed card marked BEFORE HARDENING and dated 9 DEC 01. Est. 15 pounds, realized 34.

—1902 dockyard 1d., an imperf. color trial in carmine and orange mint on wmkd. paper with lower margin and a 6mm. margin at top. Est. 40 pounds, realized 120.

—a similar color trial in carmine and brown. Est. 40 pounds, realized 120.

—a similar color trial in chocolate and grey brown. Est. 40 pounds, realized 120.

—1910-25 ship type 1d. rose-red imperf. plate proof, corner pair on thin unwmkd. paper, also a proof in dull blue on thick unwmkd. paper overprinted SPECIMEN. Est. 15 pounds, realized 31.

—1921 commemorative issue one shilling, three imperf. color trials in claret, two overprinted SPECIMEN in small type, also a perforated color trial on thick paper of the 1d. ship type in deep dull blue. Est. 25 pounds, realized 95.

Dominica—1870 engraved die proofs of bogus essays on thin card in violet (2) and olive green with head similar to St. Lucia in oval with DOMINICA at top. Est. 12 pounds, realized 6.

Grenada—1861 imperf. plate proof of the 1d. in dull rose red; an imperf. proof in black of SG type 5 without surcharge and a proof in orange of the Jeffrey's forgery of this type. Est. 20 pounds, realized 17.

India—1882-88 the unissued 6a., a die proof in black on glazed card marked BEFORE HARDENING and date 13 MAY 81. Est. 20 pounds, realized 21.

—same 6a. olive bistre overprinted CANCELLED in sans-serif capitals and a color trial of the 12a. on rose colored unwmkd. paper. Est. 16 pounds, realized 21.

—1895 color trials for the 2R. value in carmine and yellow, green and carmine, slate blue and pale green, orange brown and emerald, blue and light brown, all very fine. Est. 30 pounds, realized 41.

—1911-22 1a. die proof on glazed card, the central oval uncolored and with mss. note "From electrotpe after removal of tinted background." Est. 25 pounds, realized 39.

—1925 essays prepared for the Central Legislature as sample stamps that could be produced in India. 2a. in various colors perf. 14(9) and 1R. in various bicolours perf. 14(6) and rouletted (8). Est. 5 pounds, realized 11.

Malta—1899 imperf. color trials 4½d., 5d. 2/6 and 10/ in slate blue. Est. 140 pounds, realized 110.

Nevis—set of four prints in black of the complete sheets of 12 taken for the Royal Philatelic Society in 1931 before the plates were defaced. In the original envelope stating that this is No. 32 of the 50 sets taken (48). Est. 20 pounds, realized 13.

Rhodesia—1890 imperf. proofs in issued colors stuck on Bradbury, Wilkinson card with additional issued 1891 ½, 2, 4, and 8d. Est. 50 pounds, realized 77.

St. Christopher—1870(?) two essays in black in similar design to the first type of St. Lucia but inscribed ST. KITTS POSTAGE, both imperf. one on card, the other on thick paper. Est. 20 pounds, realized 10.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

J. N. Sissons Ltd., Toronto, Canada. Sale of June 3-4, 1970

Canada

3p red-brown, plate proof on India, major re-entry pane A. No. 47	1P3	\$55.00
6p purple, plate proof on India, pair	2P3	55.00
6p purple, plate proof on India, block of 4	2P3	115 00
6p orange, trial color plate proof on card, imprint block of 4	2TC4	75.00
6p gray, trial color plate proof on India, vert. "Specimen" in red, block of 4	2TC3-Sv	50.00
12p red, trial color die proof, from scarred die on India	3P1	185.00
12p black, plate proof on India, block of 4	3P3S	525.00
1859-64 12½c green, plate proof on India, vert. "Specimen" in red, block		
1859-64 12½c green, plate proof on India, vert. "Specimen" in red, block of 4	18P3-Sv	62.50
17c black, trial color plate proof on India, margin block of 4	19TC3	67.50
17c orange, trial color plate proof on India, on card, pair	19TC3	57.50
17c same as last, but block of 4	19TC3	82.50
2c green, trial color plate proof on India block of 4	20TC3	55.00

Imperforates

17c blue	19b	340.00
1½c black, block of 4	34a	150 00
1½c black, block of 4	34a	155.00
5c gray, pair	42a	42.50
20c vermilion, block of 4	46a	42.50
50c blue, block of 4	47a	320.00
20c olive-green, block of 4	119a	105.00
1c-20c complete set, pairs	114-115a, E3a	110.00
5c-20c complete set, pairs	146a-148a	55.00
1c-20c, pairs	149a-157a	115.00
10c dark green, pair	190a	70.00
1c-13c set, pairs	195a-201a	280.00
5c dark blue, pair	202a	95.00
20c brown-red, pair	203a	100.00
5c blue, pair	204a	95.00
3c blue, pair	208a	115.00
10c olive-green, pair	209a	165.00
2c red-brown, pair	210a	110.00
1c-13c set, pairs	211-216a	310.00
1c-\$1 set pairs	217-227a	400.00
1c-8c set pairs	231-236a	155.00
1c-3c set pairs	246-248a	150.00

Air Mail Imperforates

5c olive-brown, pair	C1a	67.50
6c red-brown, pair	C5a	130.00
6c blue, pair	C6a	140.00

6c deep blue, pair	C7a	175.00
7c deep blue, pair	C8a	175.00

Special Delivery Imperforates

20c orange, block of 4	E3a	65.00
20c henna-brown, pair	E5a	67.50
20c dark carmine, pair	E6a	97.50
10c dark green, pair	E7a	67.50
20c dark carmine, pair	E8a	85.00
10c green	E1-a	115.00

War-Tax Imperforates

2c + 1c brown	MR4c	35.00
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J. N. Sissons Ltd., Toronto, Canada. Sale of Nov. 11-12, 1970

By Kenneth Minuse

Canada

1851	2p purple, plate proof on India, block of 4	2P3	\$105.00
	2p gray, plate proof on India with vert. "Specimen" in red, horiz. strip of 4	2PS-avr.	40.00
	12p black, plate proof on India on card with vert. "Specimen" in red	3P3S-avr.	150.00
	12p same as last	3P3S-avr.	150.00
1859-64	17c orange, trial color plate proof on India on card, block of 4	19TC3	52.50
	2c green, trial color plate proof on India on card, block of 4	20TC3	75.00
1932	1c-8c imperf. pairs	195-200aP5	155.00
	5c imperf. pair	202aP5	105.00
1934	3c imperf. pair	208aP5	100.00
	10c imperf. pair	209aP5	77.50
1938	\$1 imperf. block of 4	245aP5	145.00
	6c imperf. pair	C6aP5	135.00

New Brunswick

1860	5c violet, large die essay (Connell) on India on card	5E-A	65.00
	5c dark reddish brown small die essay on India (Goodall)	5E-A	95.00
	5c bluish-green small die essay on India (Goodall)	5E-A	52.50
	5c dark brown, plate essay on India, block of 4	5E-A	95.00
	5c dark brown, plate essay on India, with vert. "Specimen" in red, block of 4	5E-AS	50.00
	5c + 10c orange, compound die proof on India on card	5E-A + P9	270.00
	5c + 10c dark green, compound die proof on India on card	5E-A + P9	300.00
	5c + 10c blue + yellow green, compound die proof on India on card	5E-A + P9	310.00

Newfoundland

1910	2c carmine imperf. pair on stout paper	88dP5	70.00
	5c ultramarine imperf. pair on stout paper	91bP5	40.00
	6c claret, type II imperf. pair on stout paper	92AaP5	45.00
	12c lilac-brown, imperf.	96aP5	52.50
1911	12c plum, imperf. pair	102aP5	77.50
	15c magenta, imperf. pair	103aP5	90.00
1928-29	8c brown, large die proof on wove paper	151P1	45.00
1932-37	2c green, imperf. block of 4	186cP5	25.00
	20c black, trial color die proof on yellow wove paper	196TC1	35.00
	48c red-brown, imperf. block of 4	199aP5	37.50
1938	3c dark carmine, imperf. pair	246aP5	37.50

Prince Edward Island

1861	2p black, trial color plate proof on yellowish wove paper, a single and a block of 4	1TC5	25.00
	2p pale rose, plate proof on thin white wove paper, a pair	1P5	17.50
	6p black, die essay on India on card	3E-Aa	50.00
	6p claret, plate essay on India on card	3E-Aa	30.00

1862-70	1p black, trial color large die proof on thick white wove paper, defaced with 2 thin lines	4TC1b	20.00
	4 ½p brown, plate proof on card, horiz. pair	10TC4	42.50
	2p dull rose, imperf. on yellow paper, block of 4	5bP5	35.00
	3p blue, imperf. pair on white wove paper	6bP5	27.50
	4p black, large die proof with solid background	9P1	37.50
	4p black, imperf. on soft yellow paper, block of 4	9dP5	30.00
	4p greenish-black, trial color plate proof on card, horiz. pair	10TC4	42.50
1872	1c black, trial color plate proof on white wove, block of 4	11TC5	32.50
	1c orange, imperf. block of 4	11P5	32.50
	3c green, engraved plate essay, perf. 11 ½	13EAb	20.00

Secretary's Report

BY KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, N. Y. 10456

Members Admitted

1201	Townsend, W. P.	1203	Sauber, James W.
1202	Gross, Seth S.		

Applications Received

1204	Jorgensen, H. F., 442 North Main St., Porterville, Calif. 93257 (U. S. & UN) by Barbara Mueller
1205	Nellen, Mrs. Ruth M., Old Plank Road, DePere, Wis. 54115 (Essays & Proofs) by Falk Finkelburg
1206	Wait, Robert G., Box 812, Belvidere, Ill. 61008 (U. S. & Mexico) by Kenneth Minuse
1207	Smith, Samuel S., 407 Lincoln Road, Apt. 9A, Miami Beach, Fla. 33139 (U. S. Revenue Stamped Paper, Booklets & Savings Stamps) by L. Leonard Diamond
1208	Kannewurf, Dr. C. R., 312 So. Butrick St., Waukegan, Ill. 60085 (U. S. & B.N.A.) by Kenneth Minuse
1209	Davis, Richard H., 1016 Via Ventana, Palos Verdes Estates, Calif. 90274 (U. S. Proofs, Plate Blocks Mint & Used) by Kenneth Minuse
1210	Dunn, William S., 20 Field St., Denver, Colo. 80226 (U. S.) by Kenneth Minuse
1211	Weiss, William R., Jr., 1519 Hausman Ave., Allentown, Pa. 18103 (19th Cent. U. S.) by Barbara Mueller
1212	Warm, Lynne S., 4038 Georgetown Drive, Metairie, La. 70001 (U. S. First Bureaus) by Barbara Mueller
1213	Hilton, H. V., 40 Sabrina Road, Wichtwick, Wolverhampton, England (Newfoundland & France) by Kenneth Minuse
1214	Pevey, Berry, Jr., 7004 Oakwood Ave., Los Angeles, Calif. 90036 (U. S.) by Barbara Mueller
1215	Warm, Harvey R., 4038 Georgetown Drive, Metairie, La. 70001 (France, U. P. U., Russia & U. N.) by Kenneth Minuse
1216	Jephcott, Mrs. C. M., 323 Rosemary Road, Toronto 10, Ont., Canada (B.N.A.) by Vincent G. Greene

Change of Address

936	Kurtis, Dr. Soma, to 3131 Alameda Ave., The Polo Club, Denver, Colo. 80209
501	Atkins, George A., to 525 Dogwood Drive, Edem, North Carolina 27288
1096	Huffman, Myron R., to 4006 Hoagland Ave., Fort Wayne, Ind. 46807
1172	Bagby, Danny, change first name to Daniel
1178	Torres, Dr. David, to 419 Fifth St., Apt. S., Cheney, Wash. 99004
1169	McGarrity, Raymond B., to 126 Ferndale Ave., Waterbury, Conn. 06708
1155	McGlone, William, to 287 Beverly Road, Barrington, Ill. 60010
985	Karl, George W., to 15 Heather Lane, Wilton, Conn. 06897

Correction to Change of Address

C18	Garner, John L., Jr., should be 4223 Coldwater Canyon Ave., North Hollywood, Cal. 91604
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Enumeration of Membership

Members reported in Journal No. 108	290
Gains	3
Losses	0
Net membership in this Journal No. 109	293
Applications received	13
Non-member subscribers	28

19th century trade card of one W. L. Ormsby, Jr., evidently the son of the famous bank note engraver and printer, Waterman Lily Ormsby. Observe his connection with the Continental Bank Note Co. as Superintendent of Transferring.

W. L. Ormsby, Jr.

Superintendent of Transferring—Continental Bank Note Company.

President New York Liberal Club (successor to Horace Greeley).

President Board of Managers Abingdon Club.

Chief of the Modoc Department, American Institute.

Editor *Lee Literary Journal*.

Member of the Mercantile Library.

Member of the Third Universalist Society.

Ex-Temporary Stenographer, Superior Court, Part II.

Ex-Reporter and Correspondent *New York Herald, Times* and *Sun*.

Ex-Cerographer.

Ex-Spectacle Maker.

First Passenger on the Overland Mail Route to California.

Apostle of Enlightened Self-Interest.

Brother-in-Law of Editor of the *Graphic*.

“ “ “ “ Jennie June.”

Son of the Inventor of the Kaleidograph.

Father of Twins.

Residence, 749 GREENWICH STREET.

(OVER THE BUTCHER'S SHOP.)

Note also his “modesty” in referring to his other “qualifications” such as “father of twins” and “apostle of enlightened self-interest,” his relationship to other people, and his former, varied occupations. As anti-climax, Ormsby grandly lists his residence as “over the butcher’s shop.”

Questions About the Bank Note Printer's Business

By Warren R. Bower

Today's businessmen may be interested in not only the success formula of winning bidders for stamp and bank note contracts and the fate of the unsuccessful bidders, but in several other aspects of the 19th century security printing business as well. The following questions and comments are pertinent and may even form the basis for a collection approach.

1. The “losers”—did they all have the experience and/or capacity to produce stamps and notes as well as the winners? Who were their customers, if not the U. S. government?

2. The “losers”—how did they fare in the bank note printing business in general? Were they eventually “winners” in something or did they all eventually lose in the business race?

3. Were stamps as profitable to produce as bank notes? Or vice versa? Perhaps "return on investment" and "percentage of profit to sales" would be ways of measuring profitability.

4. Were personnel as adept at producing notes as stamps? Training or lack of it might have been a factor limiting profitability.

The truism that art is laudable but does not by itself keep companies in business long to pursue it certainly is applicable to the bank note companies, which had to perform profitably just as any other industry.

(Editor's Note: Mr. Bower invites correspondence about his questions in an effort to approach essay-proof collecting from the business rather than the artistic standpoint. Address him at 2186 Birch St., White Bear Lake, Minn. 55110.)

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